Robin Williams: A Life Remembered

P. 22

Entertainment Weekly

SPECIAL DOUBLE ISSUE

FALL MOVIE PREVIEW

All the Scoop on 88 New Films!

GONE GIRL

Behind the Veil of the Season's Darkest Thriller

PLUS!

- The Hunger Games: Mockingjay Part 1
- The Maze Runner
- Horrible Bosses 2
- Fury
- Into the Woods
- Selma
- The Hobbit: The Battle of the Five Armies
- Interstellar
- Foxcatcher
- Unbroken
- Birdman
- The Boxtrolls
- Dumb and Dumber To
- Penguins of Madagascar
- And more!!

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ENTERTAINMENT WEEKLY / **FALL MOVIE PREVIEW 2014**

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A STAND-UP GUY
We remember the life and career of funnyman Robin Williams (seen here outside a Hollywood comedy club in 1978)

Features

22 Robin Williams 1951–2014 Despite the giddy joy he exuded on screen, the 63-year-old actor had been battling severe depression when he allegedly took his own life on Aug. 11. EW looks back on the legacy of a comedy legend. BY CHRIS LEE

29 Fall Movie Preview Autumn is the perfect time for Hollywood's biggest stars to lace up their boots and explore. Liam Neeson takes *A Walk Among the Tombstones*. Meryl Streep heads *Into the Woods*. And Matthew McConaughey sets out on an *Interstellar* journey. But first, David Fincher details the truly strange trip of *Gone Girl*. Here's your guide to this season's big-screen adventures.

ON THE COVERS
Robin Williams photographed by Martin Schoeller in 2002

Ben Affleck and Rosamund Pike photographed exclusively for EW by David Fincher on July 29, 2014, in Los Angeles

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(*GONE GIRL* COVER) WILLIAMS: PARAMOUNT/EVERETT COLLECTION

FEEDBACK

WRITE TO US! → **EW_LETTERS@EW.COM**

Entertainment
AVENGERS
AGE OF ULTRON

Comic-Con: The Complete Recap
Entertainment
DOCTOR WHO

Fantasy and Reality

As a huge Marvel fan, I was excited to read your *Avengers 2* feature (#1321/1322). So who would've thought my favorite article would be on **Stampy Cat**? Being the mom of two *Minecraft* fanatics, I'm bombarded daily with Stampy YouTube videos. Your article was like a "stamp" of approval, so now I feel much better when I hear those English voices in the house.

JENNIE THIBODEAU
Waterboro, Maine

I loved seeing **Drew Struzan** in EW. My man cave is adorned with a dozen movie posters—the majority of which are his. His comic-realistic images always catch my eye, and I can pick out his work whenever I'm at the cineplex.

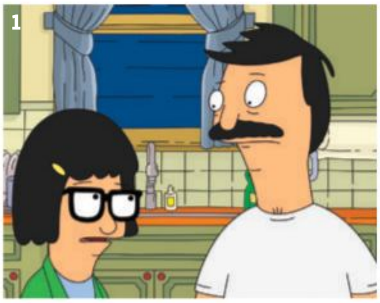
DARREN SELBERG
Minneapolis

Nothing changes. In ***"The Terminator*: An Oral History,"** James Cameron still paints me as the bad guy. But casting Arnold was my idea, not his. Plus, he got the money to make the film, which got his career started, thanks to me. It was a film no other studio wanted to make. Successful movies have a lot of fathers—if *The Terminator* had been a dud, I would have taken the hit. And don't forget that TriStar, under my guidance, released *Terminator 2*, a box office smash. That should end the chapter.

MIKE MEDAVOY, PHOENIX PICTURES
Los Angeles

TV's Top Characters, Ranked

We plunked our painstakingly thought-out list of **The 25 Best Characters on TV Right Now** in your hands, via an EW.com poll. After 75,000 votes, here's how it all shook out. (All hail the *Burgers* queen!)



1. Tina
Bob's Burgers

2. Sherlock
Sherlock

3. Arya Stark
Game of Thrones
The show's best character since episode 1, season 1. —STEVE

4. Alison
Orphan Black

5. Mindy Lahiri
The Mindy Project
Her flaws are what make her interesting. —CAPTAINOATS

6. Ron Swanson
Parks and Recreation

7. Ichabod Crane
Sleepy Hollow
The OnStar scene was the best, but I just have to mention Ichabod in skinny jeans. You're welcome. —AMES

8. Sophia
Orange Is the New Black

9. Frank Underwood
House of Cards

10. Sterling Archer
Archer

11. Phil Dunphy
Modern Family

12. Stephen Colbert
The Colbert Report

13. Boyd Crowder
Justified

14. Sue Heck
The Middle

15. Mellie Grant
Scandal

16. Norma Bates
Bates Motel

17. Selina Meyer
Veep

18. Capt. Ray Holt
Brooklyn Nine-Nine
Love when he talks about how excited he is without cracking a smile or losing his monotone. —TRIXIE

19. Louie
Louie

20. Diane Lockhart
The Good Wife

21. Ilana *Broad City*

22. Roger Sterling
Mad Men

23. Erlich
Silicon Valley
He's not just a Sean Parker spoof but an unpredictable, smart, and lovable guy. —C MONROE

24. Adam *Girls*

25. Philip Jennings
The Americans

Vicarious Thrills

Every summer, I start thinking about how the words "Go to **Comic-Con**" have remained unchecked on my bucket list year after year. Luckily, I can count on EW to keep me thoroughly updated on all the fun I can't afford to have (#1323). Thanks to you, I haven't resorted to selling organs on the black market. Yet.

KATHERINE HARRIS
Kingsport, Tenn.

Who's Greatest Hits

Kudos for mining ***Doctor Who*** history in "Getting to Know *Who*" by including episodes like the "City of Death" arc. And David Tennant's "School Reunion" was a masterful bridge between old and new. That's what's made *Who* amazing over the years: It may change the history of its own canon (War Doctor!) but in ways that respect and enhance what's come before.

MICHAEL McMANN
Santa Rosa, Calif.

Setting the Mood

Two pages devoted to cult favorite ***Twin Peaks*** (Binge!) and not even a mention of Angelo Badalamenti's haunting score? Say it ain't so. It's possibly the best television soundtrack of all time, and it established the show's darkly uplifting tone.

MICHAEL GILBERT
Rochester, N.Y.

IS *BLACK* ON YOUR LIST?

Orphan Black was a darling of Comic-Con (and our Best TV Characters poll above), but not everyone wants to join the Clone Club

LOVE IT!

Not only is Tatiana Maslany the best TV actress of the past decade, she's the best six. I'm boycotting the Emmys until she gets some recognition. *—Bill DeArmond, Winfield, Kan.*

LOATHE IT

You know how I know about *Orphan Black*? Because of you, EW—you talk about it every single week. Stop trying to make *Orphan Black* happen. *—Marcos Carvalho, Boulder, Colo.*

CONTACT US We want to know what you think. Send emails to *ew_letters@ew.com* or mail to 135 W. 50th St., New York, NY 10020. Include your name, address, and telephone number. Letters may be edited for clarity or length.

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BOB'S BURGERS: FOX; *SHERLOCK*: ROBERT VIGLASKY/HARTSWOOD FILMS FOR *MASTERPIECE*; *GAME OF THRONES*: HELEN SLOAN/HBO; *ORPHAN BLACK*, FROM LEFT: STEVE WILKIE/BBC AMERICA (2), BBC AMERICA

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Entertainment WEEKLY UNLEASHED!

(Top) Emmy host Seth Meyers; (clockwise) *Orange Is the New Black*, *The Big Bang Theory*, and *True Detective*

EW.COM

TV's Big Night

You are invited to EW's Emmy party on Aug. 25, as we bring you the highlights and lowlights, the snubs and surprises, and the most breathtaking (for better or worse) red-carpet fashion from the Seth Meyers-hosted ceremony (airing at 8 p.m. on NBC). Get prepped by heading to *ew.com/emmys* for our critics' takes on who will (and should) win, and follow the #EWEmmys hashtag for the latest news and photos.

THE EWWY AWARDS

It's EW's seventh annual awards for our favorites who weren't shown the Emmy love. Find out if *Orphan Black*'s Tatiana Maslany will repeat her landslide win for Best Actress in a Drama or if *The Good Wife* will earn a Best Drama sheep statuette. Tune in to *EW Morning Live* on Aug. 18 from 10 to 11:30 a.m. ET (Channel 105 on SiriusXM) as Dalton Ross and Jessica Shaw reveal the winners.

The Good Wife's Julianna Margulies

Music
The Monster Tour

MOBILE

EW ON THE GO

EW's digital edition features bonus images and trailers from films highlighted in the Fall Movie Preview, including *Beyond the Lights*, *Big Eyes*, *The Boxtrolls*, *Exodus*, *Foxcatcher*, *Fury*, *The Maze Runner*, *Rosewater*, *St. Vincent*, *This Is Where I Leave You*, and more. To find it, download the Google Play Magazine app, or go to Apple Newsstand or *ew.com/ewdigital*.

RADIO

HEY, DUDE

Excited to see *The Giver* on the big screen—or maybe you're just a die-hard fan of *The Big Lebowski*? Listen in as EW's Matt Bean hosts a town-hall discussion with Jeff Bridges, who both stars in and produced the adaptation of Lois Lowry's beloved book. The show airs on Aug. 15 at 7 p.m. on ENTERTAINMENT WEEKLY Radio on SiriusXM Channel 105, with rebroadcasts on Aug. 16 and 17 at 2 and 6 p.m.

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ORANGE IS THE NEW BLACK: JESSICA MIGLIO/NETFLIX; MEYERS: RODOLFO MARTINEZ/NBC/NBCU PHOTO BANK VIA GETTY IMAGES; *THE BIG BANG THEORY*: SONJA FLEMMING/CBS; *TRUE DETECTIVE*: LACEY TERRELL/HBO; *THE GIVER*: DAVID BLOOMER; MARGULIES: DAVID M. RUSSELL/CBS

SHINE LIKE A STAR

Mr. Clean loves making his kitchen floor shine, and he also likes watching celebrities shine on the red carpet. (Yes to all the shiny things!) To learn a few tips and tricks on how to turn luxurious red carpet fashion into everyday wear, Mr. Clean sat down with his friend, celebrity stylist and TV personality **Brad Goreski**, who readily offered up his 3 favorite trends of the season:

1

GRAPHIC PRINTS ARE HERE TO STAY.

It may sound like a trend meant for spring, but bold graphic prints are making a big splash, unexpectedly brightening up the red carpet. It's a great way to stay on-trend and stand out in the crowd, whether it's a gown for a formal event or a bold printed sheath dress with suede boots for a day at the office.

2

WHITE SHOES EVEN AFTER LABOR DAY.

We've seen the white sneaker all over the red carpet and in the hottest runway shows this year. Grab a pair now and make them your new go-to accessory for both summer and fall. Don't be shy to pair them with something unexpected like a slick suit or playful romper.

3

GO FOR THE GOLD.

Gold was on all the runways in New York, Paris, and Milan this season. Nothing is more glamorous than a sparkling gold gown on the red carpet. Try incorporating this trend into your wardrobe with a pair of gold leather heels or a gold clutch. For the more daring, try a gold blazer to add some runway-inspired glitz to your look.

BRAD'S BONUS TIP

Keep it clean. With about a million uses around the home, the **MR. CLEAN MAGIC ERASER** is my secret tool for keeping shoes clean! For ensuring white sneakers stay scuff-free and gold leather pumps party-worthy, use a gentle swipe of a Magic Eraser to keep your shoes looking new.

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The Week's Best
SOUND BITES

"Maybe focus on the revolution, then worry about dating."

—Mindy Kaling, answering the eternal *Hunger Games* question of Team Peeta vs. Team Gale, at the Teen Choice Awards

"If all the stuff I'm using to make me look this good right now gave out, we'd lose the first three rows of the studio audience."

—Miss Piggy, admitting to wearing Spanx, on *The View*

"She doesn't have any friends or hobbies or purpose, but other than that, you know, she's good."

—Josh (Josh Thomas), describing how his mentally unstable mom (Debra Lawrance) is doing, on *Please Like Me*

"*Big Brother* is like a sleep-away camp for sociopaths."

—Jordan Peele on Twitter

"A Russian man has repelled a bear attack by playing his Justin Bieber ringtone. The man's okay, but the bear is in critical condition."

—Conan O'Brien on *Conan*

"I've been having kid cereal my whole life. It's the only cereal I can reach."

—Nicole Richie, bemoaning her 5'1" stature, on *Candidly Nicole*

"Guys, did you see? I totally talked to a girl!"

—Michelangelo, meeting April (Megan Fox), in *Teenage Mutant Ninja Turtles*

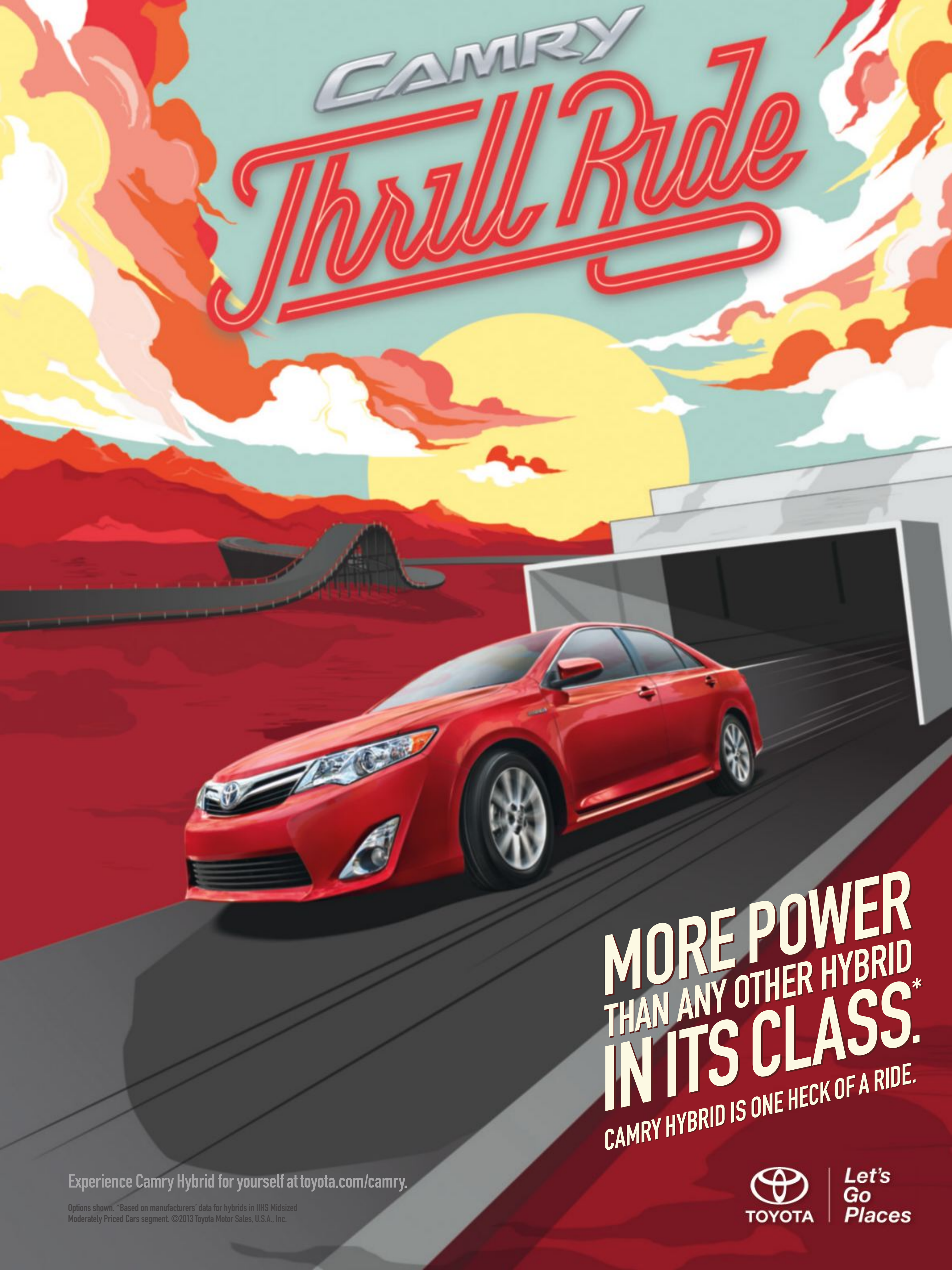
"Dylan looks like a bloated, tanner version of Matt Damon from *Good Will Hunting*. I have a new nickname for Dylan: Fat Damon."

—Chris on *Bachelor in Paradise*

"In this restaurant, the cuisine is not an old, tired marriage, it is a passionate affair of the heart."

—Madame Mallory (Helen Mirren), to her kitchen staff, in *The Hundred-Foot Journey*

THOMAS: BEN TIMONY/PIVOT; MISS PIGGY: JOHN E. BARRETT; KALING: MARK DAVIS/GETTY IMAGES; O'BRIEN: JOE PUGLIESE/TBS; PEELE: MATT HOYLE/COMEDY CENTRAL; RICHIE: VH1; CHRIS: CRAIG SJODIN/ABC; MIRREN: FRANCOIS DUHAMEL; MICHELANGELO: INDUSTRIAL LIGHT & MAGIC



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*The **Top 10** Things We Love This Week*

THE MUST LIST

1

FRANK

It seems like a cruel joke to put handsome Michael Fassbender in a papier-mâché head for a movie role, but this subversive and darkly funny take on an eccentric band and a wannabe tagalong (Domhnall Gleeson) is worth the sacrifice. *(Rated R)*

François Civil, Maggie Gyllenhaal, Michael Fassbender, and Domhnall Gleeson

2 **PLEASE LIKE ME** Australian Josh Thomas is back as the winningest loser who has gotten no better at friendships, family, or romance—failing even more exquisitely to make a fresh start in season 2. *(Pivot, Fridays, 10:30 p.m.)*

3 COLORLESS TSUKURU TAZAKI AND HIS YEARS OF PILGRIMAGE, by Haruki Murakami

After *1Q84*, the Japanese master's manic dystopian fever dream, this intimate, heady, and—as always—deeply weird novel about a man searching for friends from his past is vintage Murakami.

COLORLESS TSUKURU TAZAKI
AND HIS YEARS OF PILGRIMAGE
A NOVEL
HARUKI MURAKAMI

4 **CAPTIVATED: THE TRIALS OF PAMELA SMART** Analyzing the media circus that followed a small-town murder provides an engaging look at how sensational journalism affects the American judicial system. *(HBO, Aug. 18, 9 p.m.)*

FRANK: MAGNOLIA PICTURES (3); *PLEASE LIKE ME*: BEN TIMONY; *CAPTIVATED: THE TRIALS OF PAMELA SMART*: HBO

Illustration by **JESSE LENZ**

FROM THE WRITER AND EXECUTIVE PRODUCER OF *THE X-FILES*

INTRUDERS

DON'T LET THEM IN

SERIES PREMIERE

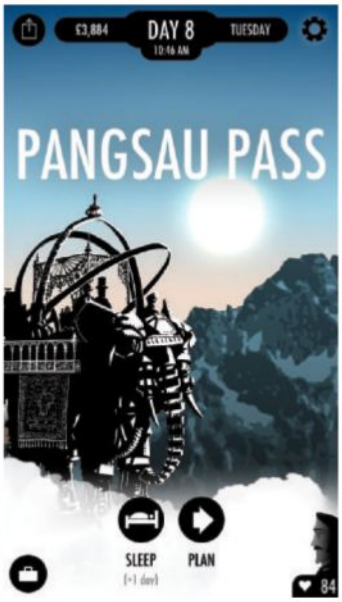
SAT AUG 23RD 10/9C

BBC
AMERICA

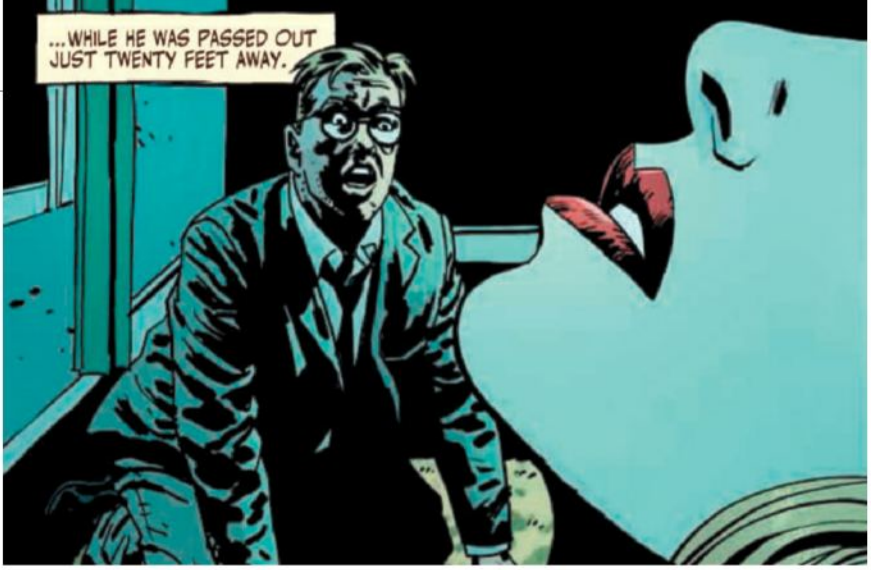
FOLLOWING THE SEASON PREMIERE OF DOCTOR WHO

5 80 DAYS

Think of it as an intercontinental version of *The Oregon Trail*. Half expansive novel, half historical RPG, *80 Days* puts a steampunk/Choose Your Own Adventure spin on the classic Jules Verne tale and turns it into a high-stakes game of beat the clock. *(Available on iTunes)*



MUST LIST APP!
You can sample and download songs, buy movie tickets, see videos, and more with EW's Must List iPad and iPhone app, available at iTunes.


...WHILE HE WAS PASSED OUT
JUST TWENTY FEET AWAY.

6 THE FADE OUT, by Ed Brubaker and Sean Phillips

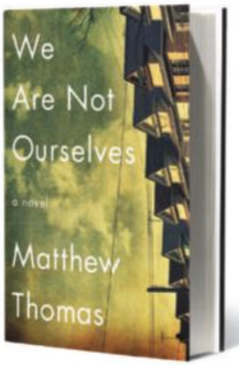
After signing an unprecedented five-year contract with Image Comics earlier this year, Winter Soldier co-creator Brubaker and longtime collaborator Phillips (*Marvel Zombies*) have debuted their latest series, a 1940s L.A. noir that includes a fistfighting Bob Hope!

7 "LEFT HAND FREE," alt-J

Like a Bud Light ad with a *Dazed and Confused* theme, this clip contains all the awesomeness (inner tubes, bikinis, bottle rockets, beer) of an all-American summer—from a band of Mercury Prize-winning Brits.

8 WE ARE NOT OURSELVES, by Matthew Thomas

***The Corrections. The Art of Fielding.* Most years, there's a mega-hyped American epic that's heralded as a literary breakout. This year's, a saga about an Irish-American family in Queens, is refreshingly unpretentious but packed with soul—and profoundly moving characters.**



WORD
DOMINOES

9 WORD DOMINOES

The old-fashioned numbers game gets a word-nerd twist. Each tile is illustrated with two objects that could signify many words. Your task is to string them together with other images to create a new word or phrase. It may sound like child's play, but trust us, the game can get as adult as its players.

10 THE TRIP TO ITALY

Comedians Rob Brydon and Steve Coogan—or, rather, their alter egos—take their midlife crises, foodie impulses, and Michael Caine and Bane impressions to the lush Italian countryside in this delightfully hysterical portrait of male friendship. *(Not Rated)*

WORD DOMINOES: NEIL EGAN; *THE TRIP TO ITALY*: CIRO MEGGIOLARO

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FOR A SNEAK PEEK AT CHRIS HEMSWORTH IN BLACKHAT, SEE PAGE 18

NEWS AND NOTES

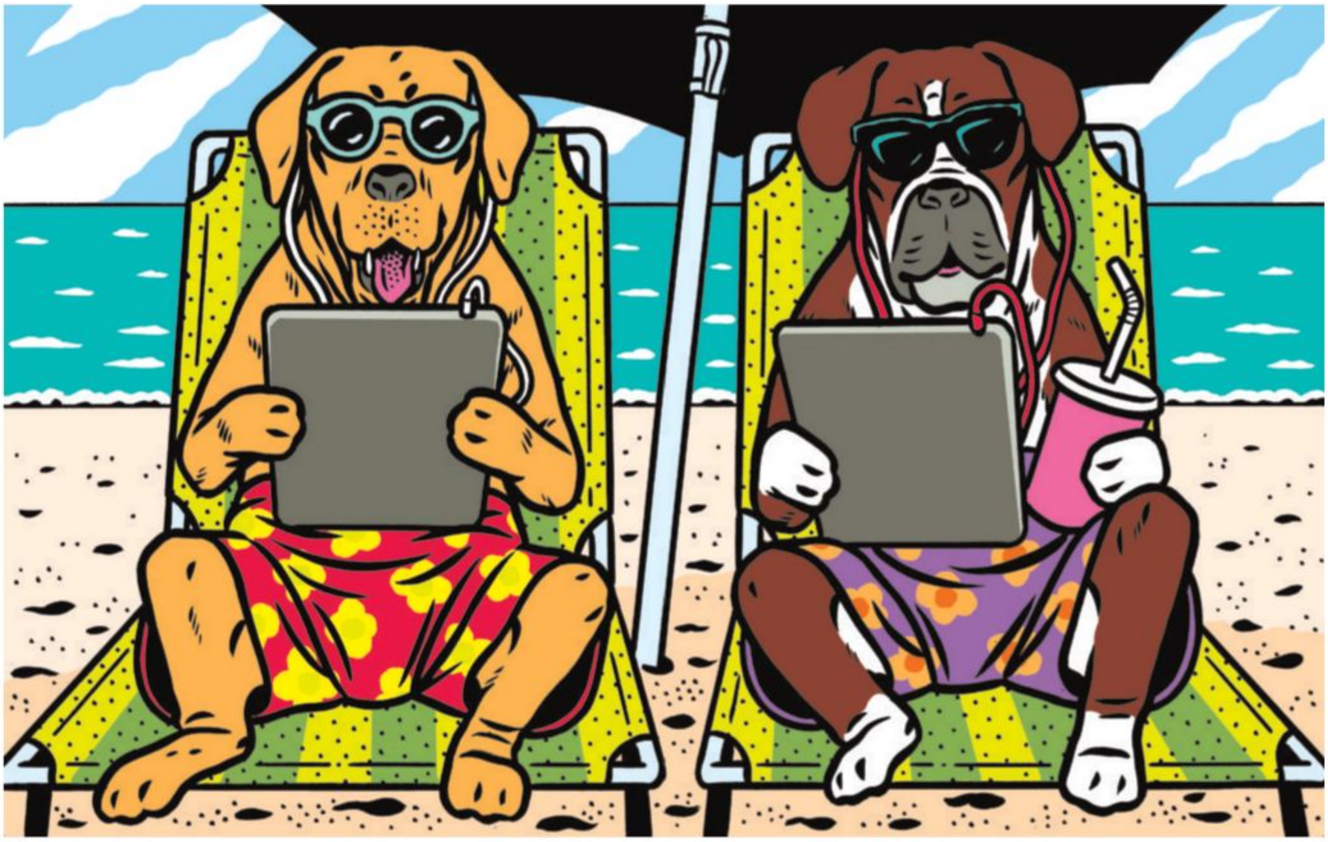


Illustration by KRISTIAN HAMMERSTAD

Binge Guide for Dog Days

August is a quiet time for movies and TV—so it's the perfect opportunity to revisit the classics or catch up on some new series you might have missed. Our staff suggestions:

▶ *The Up Series*
(1964–2012)
Long before Richard Linklater's *Boyhood*, Michael Apted was experimenting with long-form moviemaking in this documentary series, which follows the lives of 14 diverse British children, starting in 1964 and checking in every seven years. (Unless otherwise noted, all our picks are available on streaming or DVD.)
—Bill Keith, senior editor

▶ *Sherlock*
(2010–present)
I just crushed the whole BBC series starring Benedict Cumberbatch and Martin Freeman as Holmes and Watson. It's light enough for summer but meaty enough to be better than whatever

HEMSWORTH: JEROD HARRIS/FILMMAGIC.COM; *SHERLOCK*: BBC HOME ENTERTAINMENT/HARTSWOOD FILMS 2013

Housewives marathon is on Bravo.
—Madison Vain, assistant to the editor

Grey's Anatomy
(2005–present)

I'm a little ashamed of this, but I started bingeing on *Grey's* from the beginning as a reminder of why Katherine Heigl was such a big TV star. Verdict: She is plenty annoying, but Patrick Dempsey is still quite McDreamy. **—Rachel Orvino, senior editor**

Skins
(2007–13)

No, not the skin-deep MTV show. The original U.K. teen drama had smarts, depth, and an edge—plus Jack O'Connell, who starred in a few seasons and is about to have his big break in Angelina Jolie's *Unbroken* this Christmas.
—Adam Markovitz, senior editor

Jem and the Holograms
(1985–88)

Ever since plans were announced for a big-screen reboot, I've been longing to revisit my childhood cartoon obsession. I finally started plowing through the box set, and while the animation seems a bit crude by today's standards, the songs are still pure pop sugar. Jerrica & Co. remain truly, truly, truly outrageous.
—Kate Stroup, senior editor

The Hills and *Laguna Beach*
(2004–10)

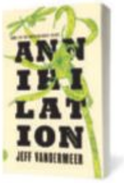
MTV has been rerunning the "reality" shows *Laguna Beach* and *The Hills* every morning in several-hour blocks. Maybe I've gotten too much sun (or had too much rosé), but Lauren Conrad's fortune-cookie wisdom ("Love is not a maybe thing") is still oddly applicable to real life.
—Tim Stack, senior writer

Playing House
(2014)

This is a great USA comedy starring the funny friends/collaborators Jessica St. Clair and Lennon Parham. It's only 10 episodes, and I recently caught it on demand. Watch it now, and you'll understand why so many of us are pulling for a second season.
—Ray Rahman, staff writer

Firefly
(2002–03)

Did you love *Guardians of the Galaxy*? (Didn't everyone?) It inspired me to rewatch *Firefly*, about a similarly ragtag band of space thieves who quip a lot. Warning: The 14 episodes—and the movie!—can be addictive, as I discovered one Monday when I got home at midnight and just could not... stop...watching. (Thanks a lot, Joss.)
—Aaron Morales, senior associate art director



The Southern Reach trilogy
(2014)

If you haven't already devoured the first two books in Jeff VanderMeer's series, now would be a good time to start, since the final volume, *Acceptance*, comes out Sept. 2. In *Annihilation*, a team of scientists leads an expedition to Area X, a sinister coastal territory cut off from the rest of the world; in *Authority*, the Panem-like government tries to make sense of its findings. VanderMeer's dreamy narrative, shot through with echoes of Lovecraft, Orwell, and Kafka, is compulsively readable.
—Tina Jordan, senior editor

Cheers
(1982–93)

I was young when the show came out, so even though I watched it back then, it still feels pretty new. I just started season 4, when Woody Harrelson begins working at the bar. He was *so* different from the Woody we know now. Barkeep, another round!
—Natalie Gialluca, senior associate photo editor

F---, That's Delicious
(2014–present)

Overweight rapper Action Bronson was a chef before becoming one of New York's (and hipsterdom's) favorite MCs. Now Vice has given him an aptly titled Web series to chronicle Action's culinary adventures as he goes on tour. (munchies.vice.com)
—Chris Lee, writer at large

The Thick of It
(2005–12)

It's the original *Veep*. This BBC political satire—created by *Veep* showrunner Armando Iannucci—took a look at the dysfunctional inner workings of the British government. And it featured the new star of *Doctor Who*, Peter Capaldi, as an unscrupulous spin doctor.
—Clark Collis, senior writer

Rocky I to *V*
(1976–90)

Yo, Adrian! Netflix just added the first five movies from Sylvester Stallone's classic no-punches-pulled boxing series. Watch Philadelphia pugilist Rocky Balboa take on Apollo Creed, Ivan Drago, and a certain set of stairs—you'll be humming "Eye of the Tiger" in no time.
—Jake Perlman, editorial assistant

The Fall
(2013–present)

I'm catching up on the much-hyped Irish/British murder mystery starring Gillian Anderson and a pre–*Fifty Shades of Grey* Jamie Dornan (looking absolutely scruff-tastic). The new season is expected later this year, so it's an ideal time to watch. And five episodes is the easiest binge ever.
—Marc Snetiker, correspondent

GREY'S ANATOMY: SCOTT GARFIELD; *JEM AND THE HOLOGRAMS*: EVERETT COLLECTION; *FIREFLY*: FOX; *CHEERS*: KIM GOTTLIEB-WALKER/NBC/NBCU PHOTO BANK VIA GETTY IMAGES; *ROCKY II*: UNITED ARTISTS/EVERETT COLLECTION

HOLLYWOOD INSIDER

What's Going on Behind the Scenes

Chris Hemsworth and Tang Wei in *Blackhat*

Movies

Hemsworth Hacks in *Blackhat*

Director **Michael Mann** has always had a soft spot for smart crooks: Think **James Caan**'s burglar in *Thief*, **Robert De Niro**'s bank robber in *Heat*, and **Dustin Hoffman**'s schemer on HBO's *Luck*. In *Blackhat* (out Jan. 16), he digs into the dangerous matrix of 21st-century crime, where hackers can harm the world with a single keystroke. "I was fascinated when I started reading about Stuxnet," says Mann, referring to the potent 2010 computer worm. "It's like a self-seeking drone missile that when it hits a target, nobody around the target knows it's been hit until way after the damage has occurred. So that started to feel like it's coming at us from the world we now live in."

Chris Hemsworth plays Hathaway, a jailed "blackhat" (a.k.a. criminal) hacker who's offered a deal from the feds: If he can catch the ghost hacker who melted down a Chinese nuclear-power plant, he'll walk away from his 15-year sentence. The mission takes him to various Asian locales, where he teams up with a former classmate from MIT (**Wang Leehom**) and his sister (**Tang Wei**).

"I started researching it two years ago in Washington, and everything you read about in the papers today was knowable then," says Mann, who's famous for his meticulous preproduction preparation. "I was stunned by how porous [online security] is and people walk around oblivious to how vulnerable all our systems are."

But this isn't a movie about Thor simply typing at a keyboard. "What interests me is how very interesting people do what they do when they're really good at it," says Mann. "The contest between Hathaway and the man he's going after...is terrific stuff." *—Jeff Labrecque*

Michael Mann

TV

Casting News: Spot the Fake!

→ As TV production ramps up for fall, there's been a slew of casting announcements, often with laughably labored character descriptions. Can you tell which deals are real—and which one we made up? (Turn the page upside down for the answer.)

① LEA MICHELE

She's been cast on *Sons of Anarchy* as "an empathetic truck-stop waitress."

② STEPHEN DORFF

He'll appear on *Castle* as "a bully from Rick's childhood" who "finds himself in a real jam."

③ JESSICA BIEL

She'll guest-star on *New Girl* as the "hottest scientist in the world."

④ JAMES VAN DER BEEK

He's joining the cast of *CSI: Cyber* as an "expert in battlefield forensics" who seeks "permanent justice."

ANSWER: NO. 2 IS THE FAKE.

BLACKHAT: FRANK CONNOR/LEGENDARY PICTURES/UNIVERSAL PICTURES; MANN: BECK STARR/FILMMAGIC.COM; MICHELE: JASON LAVERIS/FILMMAGIC.COM; DORFF: FRAZER HARRISON/BOMBAY SAPPHIRE/GETTY IMAGES; BIEL: KEVIN MAZUR/GQ/GETTY IMAGES; VAN DER BEEK: CINDY ORD/GETTY IMAGES

DARREN FRANICH
→ SENIOR WRITER

THE AMAZINGLY BORING SUPERHERO SUMMER!

Comic-book movies can be awesome, but this year they lost the thrill of the new. Where's the Dark Knight when you need him?

LUCY IS A SUPERHERO movie that doesn't know it's a superhero movie, so it's the most interesting superhero movie of the year. Lucy's "origin story" is a kick to her stomach and a zero-gravity seizure, and in one scene Scarlett Johansson scarfs down a bunch of blue rocks like her life depends on it. (*Lucy* pays homage to *2001: A Space Odyssey* and Michelangelo's *The Creation of Adam*—at the same time.) Without mythology to reference or fandom to service, *Lucy* is free to surprise you.

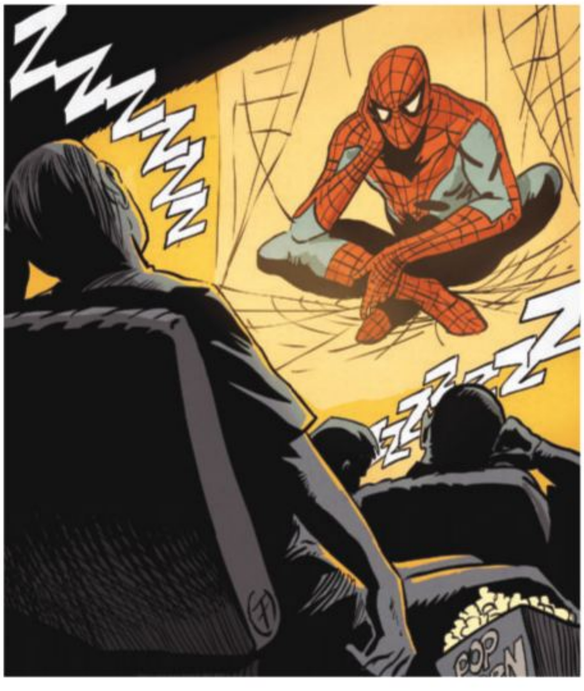
"Surprise" is something comic-book movies used to do. Think of *The Dark Knight*, filtering *Batman Begins*' epic sweep into a Michael Mann-inflected scuzz-pulp crime thriller. Or *The Avengers*, transforming a Mega-Icon Mash-up into a delicate, delirious workplace sitcom. Back in April, *Captain America: The Winter Soldier* sure looked like something new: a spy thriller sequelized from a war movie. Yet I'm hard-pressed to say what actually surprised me. Black Widow and Captain America almost had a thing, didn't. Nick Fury almost died, didn't. Deck chairs were almost rearranged, weren't.

Then came summer's two big superhero films: *X-Men: Days of Future Past* and *The Amazing Spider-Man 2*, both adapted from decades-old comic-book plots. *X-Men* felt like one of Irwin Allen's 1970s disaster films: a goofy romp classed up by stars paychecked into an attention-deficit cameo carousel. So what if you knew that nobody would stay dead? The ride was fun.

Amazing 2 sure wasn't. Marc Webb shot his reboot sequel on glorious 35mm film, making it the most beautiful regurgitation in history. Again with the Green Goblin? Again with the bridges? The first Spider-Man trilogy ended in 2007, when Andrew Garfield was only half a decade too old to play a teen. Now he's, like, 57, and it's still unclear why this franchise exists—besides money. That's the problem.

Even when they're mediocre, superhero movies rake in serious bank. *Amazing 2* "underperformed" at $700 million worldwide (which, incidentally, is also how much the *Big Bang Theory* cast made while you were reading this sentence). So being even mildly critical of this genre can sound like haterade-spewing contrarianism. In which case, let me be clear: I don't hate superhero movies, and I don't hate sequels. (Hell, I'm the weirdo who loves *The Wolverine*.) But I do hate repetition. You want a character, a twist, a moment that feels *new*. You want Robert Downey Jr. tossing out decades of comic-book history, burning the secret-identity rule book, and gleefully admitting, "I am Iron Man."

Which leads us to *Guardians of the Galaxy*, already the highest-grossing movie ever to feature a raccoon's drunken existential breakdown. The film is filled with wonderful surface-level pleasures: Vin Diesel the Talking Tree! Michael Rooker! A cool green lady exclaiming, "We're just like Kevin Bacon!" But *Guardians* is also a strange inversion of *Lucy*. It's a non-superhero movie that thinks it's a superhero movie. So the characters team up, and they self-discover, and they learn the value of friendship—it's like watching a Robert Aldrich movie devolve into Care Bears. That may not be genre-shattering. It may not even be all that new. But you gotta give them this: I'll bet you didn't see it coming. ■



FRANICH: VIRGIL BASTOS

Illustration by FRANCESCO FRANCAVILLA

STAGE PREVIEW

BROADWAY BABIES

The kids are taking over the Great White Way. Since its first production in 1996, Kenneth Lonergan's caustic comedy *This Is Our Youth* has attracted the likes of Jake Gyllenhaal, Anna Paquin, and Mark Ruffalo. And on Sept. 11, the three-person play about wealthy teens in early-'80s Manhattan makes its Broadway debut with a new trio of stars. Kieran Culkin, Tavi Gevinson, and Michael Cera, fresh off a trial run at Chicago's Steppenwolf Theatre, tell EW how their lives led them to *This.*

BY MARC SNETIKER

KIERAN CULKIN

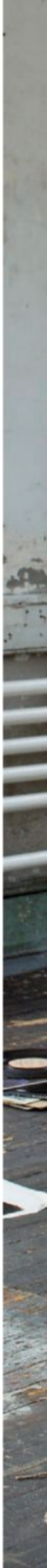
Culkin first performed *This Is Our Youth* 12 years ago in London's West End—and never forgot about it. "The moment that production ended, I thought, 'How can we do this again?' " says the boyish 31-year-old. "Broadway is great, but if we have to do it in some garage in the middle of nowhere, I'd be happy doing it there, too." Culkin admits a kinship with his character, Dennis, an enterprising and quick-to-quarrel drug dealer with far-reaching goals. "One of the reasons why I don't work all that often is I don't often click with things, so I'm always looking for some other job—maybe not even acting—that will click," he says. "After this I can, I don't know, quit acting, or have children, or start whatever the next phase of life is supposed to be." Or, he jokes, find another play to occupy the next decade.

TAVI GEVINSON

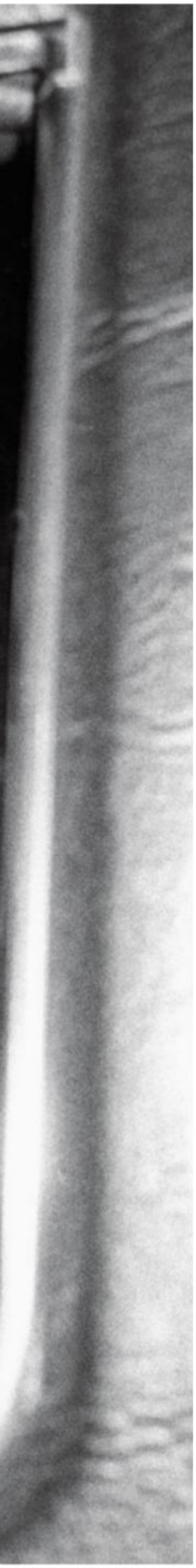
On paper, Gevinson is the newcomer of the cast. But as Culkin puts it, "She's apparently a real big deal." She founded a fashion blog at 11 and the online magazine *Rookie* at 15, and she made her film debut in last year's *Enough Said.* "I love acting, but I really like that it's just one thing I do," says Gevinson, now 18, who workshopped another play at Steppenwolf before landing the role of prickly fashion student Jessica. "I've reconciled that by looking to people like Susan Sontag or Kanye West, who have refused to be limited in any way." For the budding lifestyle mogul, one draw of the stage is face time with her young fans. "It's wonderful that critics have liked it," she says, "but the litmus test for any art form is if a bunch of teenage girls like it, because that's the most pure love there is."

MICHAEL CERA

Theater wasn't on the *Arrested Development* star's mind until Culkin, whom Cera met while shooting 2010's *Scott Pilgrim vs. the World*, persuaded him to read the play. "It was never a goal of mine until Kieran brought it up, and suddenly I could see what the joy would be to do a show like this for an extended period of time," says the actor, 26, who immediately gravitated toward Warren, a self-destructive teen who flees home when he steals $15,000 from his cruel tycoon father. After appearing with Culkin in a brief run of the play in Australia in 2012, Cera grasped the electricity of live performance. "You can't do this automatic self-review thing you do on movie sets, where you do a take and run it back in your head. It's really liberating, getting to experience people feeling a story, instantly, for the first time."



Photograph by **BRIGITTE LACOMBE**

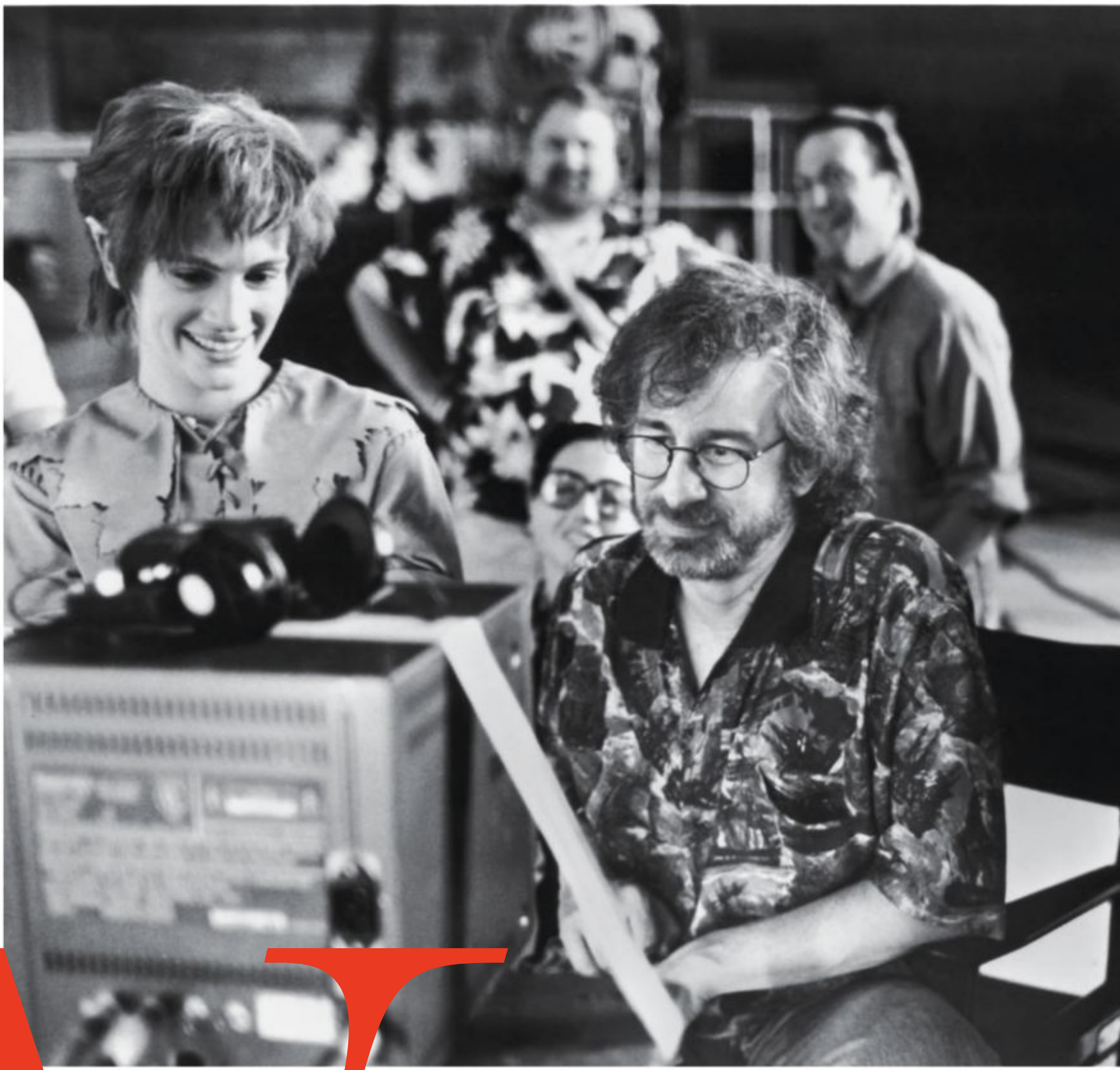


1951–2014

ROBIN WILLIAMS

Despite the giddy joy he exuded on screen, the 63-year-old actor had been battling severe depression when he allegedly took his own life on Aug. 11. EW looks back on the legacy of a comedy legend.

BY CHRIS LEE



Julia Roberts, Steven Spielberg, and Williams on the set of 1991's *Hook*

NOBODY, IT'S FAIR TO SAY, had a faster brain than Robin Williams. To see him on stage was to witness a kind of manic magical mayhem—an avalanche of improvisation, a fusillade of funny. "Robin was a lightning storm of comic genius," said Steven Spielberg. "Our laughter was the thunder that sustained him."

The laughter stopped on the morning of Aug. 11, when the Oscar-winning actor, 63, was discovered unresponsive at his Northern California residence in what the Marin County coroner's office initially called "suicide due to asphyxia." Williams had been battling severe depression, according to his publicist, and his CBS sitcom *The Crazy Ones* had recently been torpedoed by mixed reviews and lackluster ratings. Long suspected of suffering from bipolar disorder—which Williams himself neither confirmed nor denied—the actor had survived decades of substance abuse, anxiety, rehab stays, and relapses.

(PREVIOUS SPREAD) RON GALELLA/WIREIMAGE; (THIS PAGE) COLUMBIA TRISTAR/GETTY IMAGES

News of his death sent a paroxysm of grief rippling through Hollywood. "We have lost one of our most inspired and gifted comic minds, as well as one of this generation's greatest actors," *Mrs. Doubtfire* director Chris Columbus said in a statement. Williams was, in the words of *Night at the Museum* director Shawn Levy, a "true and forever one of a kind."

Williams exploded out of the stand-up world in 1978 as the star of the ABC series *Mork & Mindy*, playing an extraterrestrial on assignment, as it were, on Earth. The show made him, and his character, a national sensation, but success came with a cost. Throughout the late '70s and early '80s, Williams wrestled with cocaine addiction and alcohol abuse. "Cocaine for me was a place to hide," he told PEOPLE magazine in 1988. "Most people get hyper on coke. It slowed me down." But he quit cold turkey in 1982, after his close friend John Belushi died of a drug overdose.

Clean and sober, Williams became a cultural lodestar, churning out hits that endeared him to fans (*Good Morning, Vietnam*, *Aladdin*, *Mrs. Doubtfire*) and dramatic films that impressed critics (*The World According to Garp*, *Dead Poets Society*). Over his career, his films raked in more than $5 billion worldwide, and his 1997 performance in *Good Will Hunting*

HIS BEST ROLE

T.S. Garp

The World According to Garp

We like to pigeonhole actors. It makes our lives easier...even if it doesn't make it very easy for them. So yes, Robin Williams was a comedian. But even in the freaky, far-out world of *Mork & Mindy*—the sitcom that made him a star—he always seemed too smart, too fast, too uncontainable to stay put for very long. Williams was too big for the small screen; what none of us knew, though, was just how much he would be able to do once he segued into movies.

The first taste most of us got of the other Robin Williams—the one who made a career of defying easy categorization—was in 1982's *The World According to Garp*. It's my favorite of his movies—and it's funny. But it was comedy in a key he hadn't played before. It's whimsical, weird, idiosyncratic, humane, charming, and sad. Deeply sad. Based on John Irving's best-selling novel, the film chronicles the unlikely life of T.S. Garp, his relationship with his smothering prep-school-nurse mother (a fabulous Glenn Close), and his eventual frustrations as a struggling writer, husband, and father.

Through every stage of his life—from when the T.S. stands for "Terribly Shy" to "Terribly Sexy" to "Terribly Sad"—Williams managed to give Garp a hopeful optimism and heartbreaking sense of melancholy without slipping into clown-crying-on-the-inside clichés. It's all the more remarkable considering it was his first dramatic film role. Williams left us with dozens of memorable performances—many of which we'll rewatch in the coming days and weeks. For me, *Garp* is where I plan to start. And, more likely than not, also end up.

—CHRIS NASHAWATY

1982

GREAT PERFORMANCES

MORK *Mork & Mindy*

Williams was an unknown stand-up when Garry Marshall cast him as the alien man-child from the planet Ork in an episode of *Happy Days*, a guest spot that quickly transformed into a spin-off. It's the first demonstration of Williams' unique blend of childlike enthusiasm and aggressive absurdity.

1978–82

ADRIAN CRONAUER
Good Morning, Vietnam

Williams' golden period began with this film, loosely based on real-life Air Force DJ Adrian Cronauer. Most of the broadcast scenes—replete with raucously tangential jokes-within-jokes and Rod Serling impressions—were his motormouthed improvisations. A nexus for Williams the Comedian and Williams the Thespian, and his first Best Actor Oscar nomination.

1987

MORK & MINDY: ABC PHOTO ARCHIVES/GETTY IMAGES; *THE WORLD ACCORDING TO GARP*: WARNER BROS./EVERETT COLLECTION; *GOOD MORNING, VIETNAM*: BUENA VISTA PICTURES/EVERETT COLLECTION

earned him an Oscar for Best Supporting Actor.

But after abstaining from alcohol for more than two decades, Williams succumbed to temptation—a bottle of Jack Daniel's—on a movie set in Alaska in 2003. His drinking escalated out of control again, and three years later he checked himself into a rehabilitation clinic. "It's just literally being afraid," Williams told the U.K.'s *Guardian* newspaper in 2010 about his relapse. "And you think, 'Oh, this will ease the fear.' And it doesn't." So what exactly was he afraid of? "Everything. It's just a general all-around arggghhh. It's fearfulness and anxiety."

A prolific workaholic who once made eight films in a two-year period ("He could not help but be funny all the time," said Ben Stiller, who costarred in all of the *Night at the Museum* films with the actor), Williams attended weekly Alcoholics Anonymous meetings but admitted that his substance abuse and, moreover, the emotional roller coaster of sobriety had taken their toll on his marriages. He divorced twice, at an estimated cost of more than $20 million. "Divorce is expensive," he joked to *Parade* magazine last year. "It's ripping your heart out through your wallet." Indeed, the expense of his second divorce had compelled him to return to television in 2013.

Despite the front-loaded humor of Williams' roles, his work often betrayed a deep loneliness. Time and again, he portrayed men who feel isolated by temperament or circumstance: among them, *Mrs. Doubtfire*'s divorced dad (who veils his true identity in drag to finagle visits with his kids), the obsessive picture-smuggling hermit Williams played in the 2002 psychological thriller *One Hour Photo*, and his lone-wolf crime writer that same year in director Christopher Nolan's *Insomnia*. Even his genie in *Aladdin* is trapped alone in a bottle.

1

JOHN KEATING
Dead Poets Society

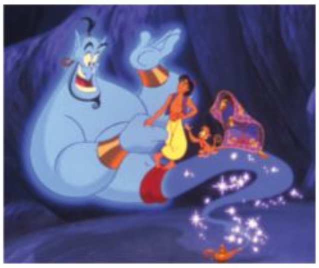
A quarter century later, is there a silver-screen teacher more iconic than the Whitman-quoting, table-leaping John "Carpe Diem" Keating? Williams gave Keating the perfect mix of puckish charm and professorial gravitas. The result: Oscar nod No. 2.

1989

PARRY *The Fisher King*

Collaborating with madman auteur Terry Gilliam, Williams earned his third Best Actor nomination in four years as a Quixote-like homeless man whose lunatic mock heroism represses nearly unbearable tragedy. Loopy yet cerebral, the performance was appropriately over-the-top, with an undeniable undercurrent of genuine sadness.

1991



GENIE *Aladdin*

It's hard to think of a single sentence Genie uttered that didn't become etched in the brains of a generation of children. Often improvising on the spot, Williams created a genre of kid-friendly, hyper-referential comedy whose legacy can be seen in almost every animated movie that has followed.

1992

DANIEL HILLARD/
MRS. DOUBTFIRE *Mrs. Doubtfire*

The highest-grossing movie of 1993 may have been a blockbuster epic about man-eating dinosaurs, but the year's best-loved movie was a comedy about a man who pretends to be a funny old British lady. The climactic scene—with Williams swapping characters and accents during frequent trips to the bathroom—might just be the actor at his comedic best.

1993

HAPPY DAYS: ABC PHOTO ARCHIVES/GETTY IMAGES; *THE FISHER KING*: TRISTAR PICTURES/EVERETT COLLECTION; *MRS. DOUBTFIRE*: PHIL BRAY

1. Williams with Ron Howard and Henry Winkler in the 1978 episode of *Happy Days* that introduced Mork. "This unknown actor walked on our soundstage," Winkler tells EW, "and it became crystal clear that I would not be able to look at him during the entire rehearsal and shooting without bursting out laughing."

2. Matt Damon, Williams, and Ben Affleck with their Oscars for *Good Will Hunting* in 1998

3. With his children, Zak, Zelda, and Cody, in 2007

Last month, Williams reportedly checked himself back into rehab at Minnesota's Hazelden Foundation to "fine-tune and focus on his continued commitment" to sobriety, his spokeswoman said.

He had recently wrapped his final performance as Teddy Roosevelt in the third installment of the hit *Night at the Museum* franchise (due out Dec. 19) and had signed on to reprise his beloved role as Mrs. Doubtfire in a sequel to be directed by Columbus. But the work, it would seem, could not sustain him. The actor leaves behind his third wife, Susan Schneider, and three adult children: Zak, Zelda, and Cody.

"Robin was hands-down a comedy genius and one of the most talented performers I have ever worked with in television or film," *Mork & Mindy* co-creator Garry Marshall said in a statement. "To lose him so young is just a tragedy. He could make everybody happy, but himself." ■ *(Additional reporting by Lindsey Bahr, Anthony Breznican, Darren Franich, Stephan Lee, Jake Perlman, Marc Snetiker, Nicole Sperling, Nina Terrero, and Sara Vilkomerson)*

> *Time and again, Williams portrayed men who feel isolated.... Even his genie in* Aladdin *is trapped alone in a bottle.*

ARMAND GOLDMAN *The Birdcage*
In Mike Nichols' sweetly tart comedy of postmodern manners, Williams was actually the most restrained member of the ensemble. Ceding the scenery-chewing (and cross-dressing) to onscreen partner Nathan Lane, Williams played club owner Armand with wry and gentle good humor.

1996

DR. SEAN MAGUIRE
Good Will Hunting
The scenes between Williams' therapist and Matt Damon's troubled savant crackle with unabashed emotion that goes beyond simple feel-goodery, and for this he finally won an Oscar. If you've forgotten why, grab some tissues and Google "It's not your fault."

1997

SY PARRISH *One Hour Photo*
Following quickly on the heels of the underappreciated *Insomnia* and *Death to Smoochy*, Williams hit a new dramatic peak playing a lonely and obsessive photo-counter drone, a role that's seemingly the inversion of his entire career. You don't sit back and watch Sy go—you agonizingly wait for him to erupt.

2002

TEDDY ROOSEVELT
Night at the Museum
Portraying the 26th president of the United States as a chipper parody of alpha-maledom, he made Roosevelt a goofily endearing guide. In a film series chock-full of digital effects, none were more special than the wild bravado of a fully engaged Williams. —DARREN FRANICH

2006

WITH DAMON AND AFFLECK: HAL GARB/AFP/GETTY IMAGES; WITH HIS CHILDREN: JOYCE OSTIN/TRUNK ARCHIVE; *THE BIRDCAGE*: LOREY SEBASTIAN; *GOOD WILL HUNTING*: MIRAMAX/EVERETT COLLECTION; *ONE HOUR PHOTO*: FRANCOIS DUHAMEL; *NIGHT AT THE MUSEUM*: DOANE GREGORY

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(Photography by Francesco Carrozzini)

FALL MOVIE PREVIEW

AUTUMN IS THE PERFECT TIME FOR HOLLYWOOD'S BIGGEST STARS TO LACE UP THEIR BOOTS AND EXPLORE. LIAM NEESON TAKES **A WALK AMONG THE TOMBSTONES**. MERYL STREEP HEADS **INTO THE WOODS**. AND MATTHEW McCONAUGHEY SETS OUT ON AN **INTERSTELLAR** JOURNEY. BUT FIRST, DAVID FINCHER DETAILS THE TRULY STRANGE TRIP OF **GONE GIRL**. HERE'S YOUR GUIDE TO THIS SEASON'S BIG-SCREEN ADVENTURES.

SEPTEMBER P_ **36**
OCTOBER P_ **48**
NOVEMBER P_ **60**
DECEMBER P_ **72**
GONE GIRL P_ **30**
OSCAR BUZZ BEGINS P_ **59**
CALENDAR P_ **86**

ICONS BY • La Tigre

Ben Affleck and
Rosamund Pike

GONE

BY • Chris Lee

PHOTOGRAPH BY • David Fincher
PHOTO ILLUSTRATION BY • Justin Metz

GIRL

STARRING •
Ben Affleck,
Rosamund Pike,
Neil Patrick Harris

DIRECTED BY •
David Fincher

RATED • R

RELEASE DATE • **10/3**

IT'S ALWAYS THE HUSBAND.

In the funereal hush of a candlelight vigil crawling with TV crews, police detectives, and somber neighbors, Nick Dunne (Ben Affleck) is about to address the crowd regarding the disappearance of his wife, Amy (*Jack Reacher*'s Rosamund Pike). He has quickly become the prime suspect, so his goal here is to appear grief-stricken and slip out of the glare of guilt. He will fail. "I may not behave the way the cameras want me to," he says. "If you need to mock somebody, mock me. But please don't turn this investigation into a circus."

"Where's your wife, Nick?!" a voice shouts from the dark. "What did you do to your pregnant wife?!"

Gone Girl, Gillian Flynn's blockbuster novel, burst into the public consciousness in 2012, polarizing readers with its bleak view of modern love and America's criminal justice system, as well as its jaw-dropping third-act reveal. The film, directed by David Fincher (*Fight Club*, *The Social Network*), presents the story as dueling narratives: a clammy crime procedural mixed with flashback scenes of a marriage going straight to hell.

In the book, Nick and Amy's fairy-tale romance unfolds in an intoxicating swirl. Until, that is, the characters lose their New York City magazine jobs and are forced to relocate to Nick's Missouri hometown, where individual resentments calcify into hostility. Nick is revealed to be hot-tempered and self-absorbed: a has-been with no small number of shameful secrets, quick with a well-timed lie. Meanwhile, Amy—a Big Apple glamour girl with a Harvard degree who assiduously chronicles her bend-over-backward homemaking attempts in her diary—never acclimates to small-town America.

So when Amy vanishes in a flourish of broken glass and mysterious arterial splatter on the couple's fifth wedding anniversary, Nick becomes the investigation's central person of interest. His alibi is shaky at best, while Amy's diary, discovered by police, paints him as increasingly desperate. But in the absence of a corpse, it's uncertain whether Amy is dead or just...gone.

For Fincher, who screened a few scenes from the film for EW, the project provided more than

Pike on the set with David Fincher (in baseball cap)

MERRICK MORTON (3)

Nick (Affleck) sits down with two police detectives (Patrick Fugit and Kim Dickens) and Amy's parents (David Clennon and Lisa Banes)

an opportunity to play with a prestige potboiler plot that thickens faster than wet cement. It allowed him to explore gender roles and relationships—what he calls "the idea of marriage as an extension of narcissistic seduction" (whatever that might mean)—and to arch an eyebrow at our 24-hour media culture, where murdered young women such as Laci Peterson and murder*ous* young women such as Jodi Arias have become a profitable commodity on broadcast news. If tabloid TV confirms one central narrative in American lives, it's that homicide begins at home. "I liken it to a *National Lampoon* record that was put out in the mid-'70s called *That's Not Funny, That's Sick*," Fincher says. "That's the tone! You have to kind of be going, 'It isn't funny—but it *is*.' "

TWO YEARS AGO, Reese Witherspoon optioned the film rights to *Gone Girl* with the plan, she says, to play the role of Amy herself. But when Fincher expressed interest in helming the movie, he also expressed his uninterest in her doing that. The director—who has historically cast relative unknowns like Kristen Stewart (*Panic Room*) and Rooney Mara (*The Girl With the Dragon Tattoo*) in career-making roles—prefers to do things on his own terms, with his own team. "I think it would be awkward to have somebody who is starring in a movie *and* producing it," he says now. Witherspoon says she understood. "He told me a vision for what the characters were, and it was very clear that I was not right for his vision," she says. "But talk about matching a director to the material! I can't imagine somebody who could create more tension and a more interesting telling of a marriage than Fincher could."

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With Witherspoon still on board as a producer but with the material now entirely in his control, Fincher, 51, hired Flynn to write the screenplay, her first. As preparation, the two discussed the Stanley Kubrick classics *Lolita* and *A Clockwork Orange* as touchstones for the mixture of substance and scabrousness they wanted to inject into the script. "Those films are extremely dark but have weird, surprising moments of creepy humor to them," says Flynn, 43, a former EW writer whose 2009 thriller, *Dark Places*, is also being adapted into a film, starring Charlize Theron. "Fincher and I talked about how much we like that kind of feeling where the audience is looking around, going, 'Am I supposed to laugh here?' "

Early on, writer and director agreed that they were willing to make changes to reformat it for film. Little, aside from major plot and character points, was sacrosanct. Fincher says the movie contains material found nowhere in Flynn's novel, but he also dismisses the idea of any wholesale revision.

BACK IN JANUARY, the director was quoted in this magazine implying that Flynn had thrown out the controversial third act of *Gone Girl* and had "started from scratch." Since then, he's had to contend with fan outrage over that comment, and says we took his quote out of context. (We disagree.) So let's clear this up now: What has been changed from page to screen? "Everything and nothing," he says. That's, um...not helpful. Care to elaborate? "You're not changing the marrow of the creature," he says. "You're just changing the bone structure and the muscles and the skin." Pause. "And the hair." He laughs. "It's all of its outer sheathing. But at its core, it's exactly what I think Gillian always intended."

THE ACTUAL BONE structure and muscles (and hair) of *Gone Girl* are now lounging on a gray sofa at Milk Studios in Hollywood, having just completed their cover shoot for EW, photographed by Fincher (see sidebar, next page). Pike, out of her wedding gown and in a black minidress, is showing the contours of a baby bump—her second child with her longtime partner, Robie Uniacke. Affleck, next to her, is still wearing his tuxedo shirt and pants but has slipped on a pair of high-tops. Now 42, he got into caped-crusader

CASTING AGAINST TYPE

FOR THREE DEADLY SERIOUS ROLES, DAVID FINCHER HIRED THREE VERY FUNNY ACTORS. **BY CHRIS LEE**

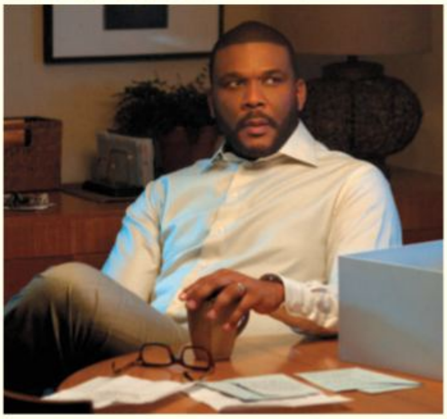
NEIL PATRICK HARRIS

David Fincher furrowed some foreheads when he cast the *How I Met Your Mother* alum as Amy's mysterious ex-boyfriend Desi Collings, who is simultaneously much more and much less than he seems. But Ben Affleck was impressed by the depth Harris brought to the role: "Neil's got this inscrutability, but you know there's something going on inside him. It's perfectly veiled." Author-screenwriter Gillian Flynn's take on NPH? "He's the wonderful host and charming talk-show guest," she says. "But he comes in and injects exactly the right amount of what-the-f---ness into the movie."

PLEASE
BRING
MISSING
DUNNE

CASEY WILSON

Far from pratfalling Penny on *Happy Endings*, the comedian appears as Noelle Hawthorne, Nick and Amy's overbearing neighbor, who may or may not be Amy's best friend. As Flynn says, "David Fincher doesn't do bad casting."



TYLER PERRY

The multihyphenate trades his Madea drag for button-downs as Tanner Bolt, Nick's legal counsel, a man whom Affleck describes as "really intimidating to me in the film. A Johnnie Cochran kind of guy."

Fugit and Dickens

shape after shooting *Gone Girl* for *Batman v Superman: Dawn of Justice*, currently filming in Detroit.

The actors are comfortable with each other, but that rapport belies their contentious onscreen chemistry. "We're not dealing with pleasant people," Pike says of both their characters. "The dread is overpowering." And that vibe continued off camera.

For a substantial part of the movie's 100-plus-day shoot, which stretched from last fall in Cape Girardeau, Mo., into early 2014 in L.A., Affleck kept his distance from Pike. "It's such a complicated relationship, I didn't want to get too relaxed around Ros," he says. "If you get too at ease with someone you're supposed to have this thorny relationship with, it gets harder to compose that relationship." Not that he was blatantly rude to her, of course. "It wasn't like I refused to talk to her or anything," he says. "We would come, do our jobs, and go our separate ways." Adding to the chilly vibe, Fincher, known for asking actors to do up to 70 takes for a given scene, showed his usual meticulous attention to detail. "It was a bit like being in an operating theater," Pike says. "It wasn't a light, fuzzy atmosphere."

Fincher has proved himself masterful at casting actors throughout his career (see sidebar, left), and in hiring Affleck and Pike, he chose to play with audience projections, in opposite ways. Nick is a guy whose identity becomes defined by the media—something Affleck knows a thing or two about. "It wasn't something I had to do a lot of research for," the actor says with a weary smirk. "I knew what it was like to have the tabloid world paying attention to me and ascribing negative motivations to whatever I might be engaging in. I knew what it was to be cast in the soap opera I had no control over."

Amy, by contrast, is an intentional enigma, and Pike—who reportedly beat out Natalie Portman and Emily Blunt, among others, for the part—is still a mystery to audiences. Although she's relatively well-known in her native England, the 35-year-old actress is not a household name here. Consequently, we project nothing onto her at all and have no preconceived ideas of what she may or may not be capable of. For now, Pike prefers to keep it that way.

She's staying *schtum* about her motive for undertaking a boxing regimen in the final months of filming, but says that she modeled Amy, at least in part, on Carolyn Bessette-Kennedy, the alluring but somehow unknowable wife of John F. Kennedy Jr., both of whom died in a plane crash in 1999. "You never heard her speak," Pike says. "You just see those pictures of her hiding her face. The way she moved—I used quite a lot of that body language and mood. She's the dream girl. That's what Amy was for Nick."

Over the course of the film, audiences make startling discoveries about Amy. During production, that required the actress to drop and regain 15 pounds repeatedly. "She had to lose and gain that weight three times," says Fincher. "She'd be down working with a trainer eight hours a day, or she'd be at, like, the Häagen-Dazs store." He laughs. "I'm kidding. She would never do that. But it was a big deal."

THE MOVIE ITSELF is a big deal too, with the potential to be that rarest of Hollywood entities: a critically acclaimed blockbuster. It's no wonder that Affleck, coming off his Best Picture Oscar win for *Argo*, was willing to put his directing career on hold and postpone his planned adaptation of Dennis Lehane's *Live by Night*. He says he really just wanted a master class in directing from Fincher, but there was an unexpected side effect. "It's rekindled my connection to acting because I've had the chance to work with someone I admire and respect so deeply," he says. "Playing a guy who's ruined and lying and making mistakes, who keeps suffering and failing—that's a lot of bummer to deal with. If I didn't like David so much, this would have been a miserable experience." Yes, when you're suspected of killing your wife, it's good to have a friend. ■ *(Additional reporting by Tim Stack)*

• BEHIND THE PHOTO •

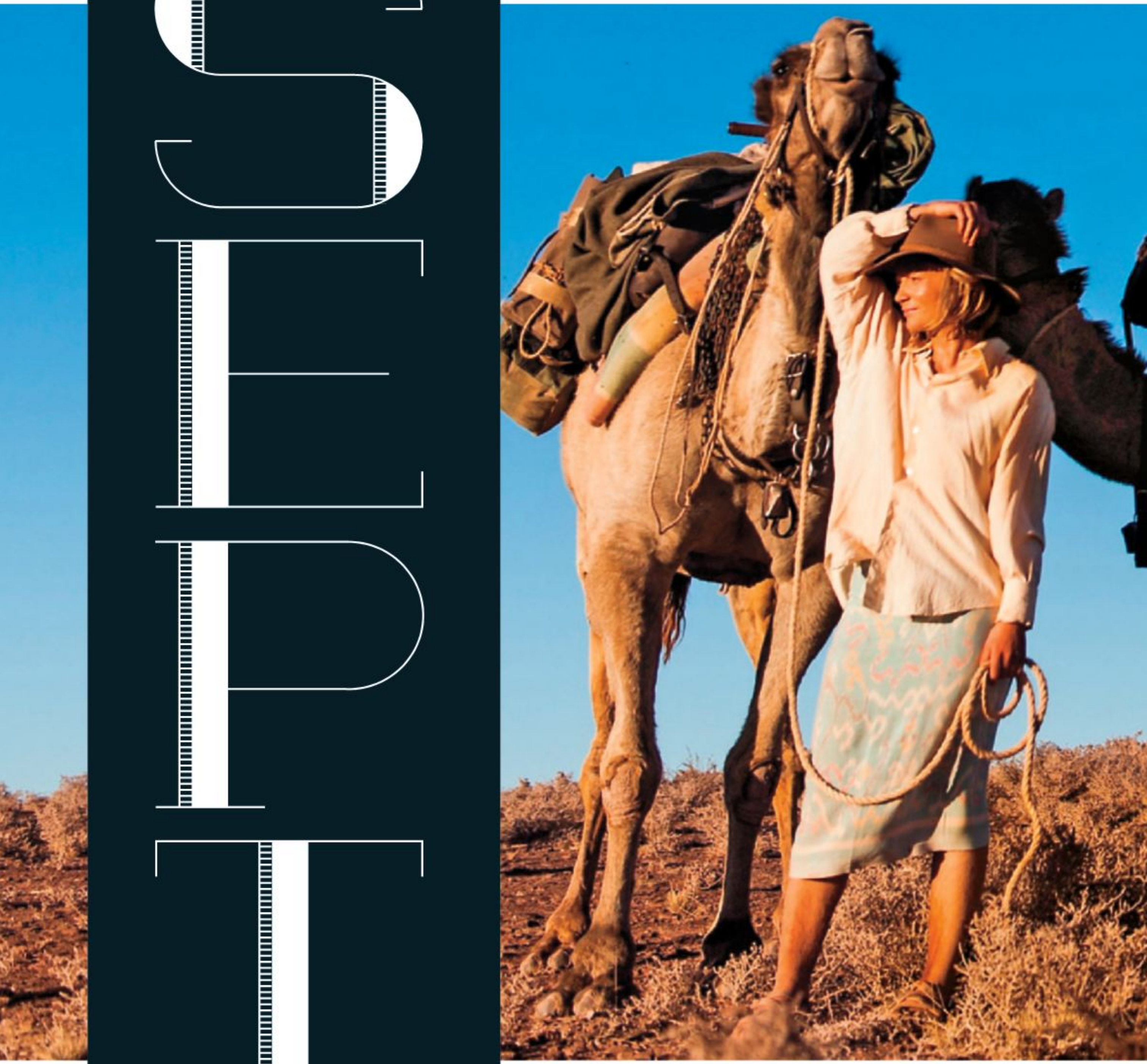
Entertainment
FALL MOVIE PREVIEW
88
People
Inside Their Marriage

WHEN DIRECTOR DAVID Fincher agreed to shoot his *Gone Girl* stars for this week's newsstand cover, he found real-world inspiration: specifically, the way the media cover the abduction (or murder) of young, beautiful women (such as Laci Peterson, above right). Suddenly a benign image can take on a sinister air. Fincher's wedding photo is a commentary on "the picture that People magazine would run the week after the wife has disappeared," says the director, who also shot an EW cover for this film in January. "Like, 'They look so happy. *What happened?*'"

GONE GIRL: MERRICK MORTON (4)

FALL MOVIE PREVIEW

SEPT



IN THIS MONTH

A Walk Among the Tombstones [P_ **39**] • Maps to the Stars
This Is Where I Leave You [P_ **42**] • The Maze Runner [P_ **44**] •

Tracks

RELEASE DATE
9/19

STARRING • Mia Wasikowska, Adam Driver
DIRECTED BY • John Curran
RATED • PG-13

Mia Wasikowska

[*P.* **39**] • The Boxtrolls [*P.* **40**] • The Disappearance of Eleanor Rigby: Them [*P.* **41**] • No Good Deed [*P.* **41**]
Pride [*P.* **45**] • The Skeleton Twins [*P.* **45**] • Jimi: All Is by My Side [*P.* **46**] • The Equalizer [*P.* **47**]

IN 1977, a young Australian woman, desperate to strip away the noise and artifice of life, set out on a 1,700-mile trek across the Australian desert with just four camels and her beloved dog for company. Robyn Davidson would go on to chronicle her emotional adventure in the best-selling 1980 memoir *Tracks*, forever cementing her status as a national treasure. Over the years, there have been numerous attempts to translate Davidson's quest to film, with heavyweights like Julia Roberts and Nicole Kidman circling the project at various points. Almost 35 years later, anchored by a near-solo performance by Mia Wasikowska, *Tracks* has finally completed its own epic journey to the big screen.

Adam Driver and Wasikowska

"Casting was 90 percent of this movie," says director John Curran (*The Painted Veil*), who shot the movie in remote southern Australia over eight weeks in 2013. "If Mia wasn't great in it, it was never going to work at all." The film almost entirely hinges on the raw, sandblasted expanse of her unadorned face. The stripping down of character, both emotionally and physically, was a joy for the 24-year-old Australian actress, who followed her breakout role as the title heroine in Tim Burton's 2010 hit *Alice in Wonderland* with a series of costume dramas such as *Jane Eyre* and *Albert Nobbs*. "I've played a lot of characters recently where it's a period piece and I have a big puffy dress and I can't even sit down," she says. "So it was amazing to walk up and have someone pile a whole bunch of dirt on my face and then throw me outside."

Curran had definite ideas in mind for the film's other characters. He cast a non-English-speaking aboriginal elder to play Davidson's guide for a brief stretch of her trip, and tapped Adam Driver (*Girls*) as Rick Smolan, the *National Geographic* photographer hired to shoot milestones on her expedition. He also worked with a desert camel driver who chose four animals to fit the director's particular needs. "Did you know camels are even more specific in their personality than dogs?" Curran asks. (No, we didn't.)

Throughout the revisions of the script, the film's financiers exerted significant pressure on Curran to manufacture a more romantic relationship between Davidson and Smolan. Curran refused. In real life, Smolan initially annoyed Davidson because he was intruding on her solitude. The two had a brief fling, but nothing more. "We just wanted to make sure we remained true to the story," Curran says of his decision. "We didn't want to embellish this as some kind of romantic comedy where they live happily ever after." So don't look too closely at the poster of Wasikowska and Driver staring into each other's eyes as if they're starring in *Out of Africa 2*. "When I saw it, I was like, 'Oh, okay, now the movie's a love story!' " Wasikowska says, laughing.

No, what the movie wants to be is a reminder that sometimes a person can discover pieces of herself only when she steps outside her everyday existence. It's a message that should also be familiar to fans of Cheryl Strayed's Oprah-endorsed mega-best-seller, *Wild*. (That adaptation, starring Reese Witherspoon, hits theaters in December; see page 78.) Wasikowska expects that comparisons between the two stories are inevitable. "Hopefully, we can get to a place where there's enough movies with women as the central character that it doesn't become a thing that people think about in a conflict way," she says. Curran has a slightly more pragmatic take: "I guess I'm just glad that ours is coming out first." —KAREN VALBY

"DID YOU KNOW CAMELS ARE EVEN MORE SPECIFIC IN THEIR PERSONALITY THAN DOGS?"
—DIRECTOR JOHN CURRAN

ONE MORE THING ▷ Two black dogs traded off playing Robyn's

A Walk Among the Tombstones

STARRING • Liam Neeson, Dan Stevens, Boyd Holbrook
DIRECTED BY • Scott Frank
RATED • R

RELEASE DATE
9/19

A WALK AMONG THE TOMBSTONES is a kidnapping thriller starring Liam Neeson. Sound familiar? It certainly did to the *Taken* star. "I was a wee bit hesitant," Neeson says. "I thought, 'Telephone calls to kidnappers?' It's old f---ing territory." The noir-loving actor was ultimately won over by director Scott Frank's script, which is faithful to the hard-boiled nature of writer Lawrence Block's original 1992 novel. Neeson plays Matthew Scudder, a private detective and recovering alcoholic who's hired by a high-end drug dealer (*Downton Abbey*'s Dan Stevens) to find the people responsible for abducting and murdering his wife. "It's not *Taken*," says Frank, a successful screenwriter (*Get Shorty*, *The Wolverine*) who made his directorial debut with 2007's *The Lookout*. "It's not an action movie—it's a very different sort of thing."

The project received a post-shoot assist from Steven Soderbergh, director of the Frank-penned *Out of Sight*. "The film wasn't working," Frank admits. "He came into the cutting room and helped me follow all the rules I had set for myself and then had immediately abandoned." But now the filmmaker sees franchise possibilities, noting that a few of Block's other Scudder novels are ripe for adaptation. And Neeson says it would be "nice to don that raincoat" in a sequel—if, of course, audiences are taken by *Tombstones*. —CLARK COLLIS

Taken 3 is overkill is all I'm saying

Liam Neeson and Brian Bradley

(PREVIOUS SPREAD) MATT NETTHEIM; (THIS PAGE) *A WALK AMONG THE TOMBSTONES*: ATSUSHI NISHIJIMA; *MAPS TO THE STARS*: DAN MCFADDEN

Robert Pattinson

MAPS TO THE STARS

STARRING • Julianne Moore, Mia Wasikowska, Robert Pattinson
DIRECTED BY • David Cronenberg
RATED • R
RELEASE DATE • **TBA**

There's plenty of body horror going on in L.A.'s cosmetic-surgery wards, but David Cronenberg's latest film is more concerned with the city's mentally disfigured. Julianne Moore stars as a monstrous fading star who makes Norma Desmond and Baby Jane look rational, while Robert Pattinson, John Cusack, and Mia Wasikowska round out a cast of showbiz grotesques. For a proud Canadian like Cronenberg, Hollywood can pose a philosophical quandary. "There, it's not enough to physically exist," says the director, who debuted the film at May's Cannes Film Festival. "You need a career, otherwise you can die a pre-death." Is any phrase more fraught than "You're a nobody"?
—KEITH STASKIEWICZ

pet, Diggity, on *Tracks*' desert shoot. "They took the heat the hardest," says director John Curran. "We could see one starting to fade and we'd be like, 'Send in the double!'"

• BEHIND THE DESIGN •

The Boxtrolls

STARRING • Ben Kingsley, Isaac Hempstead Wright, Elle Fanning, Jared Harris, Toni Collette

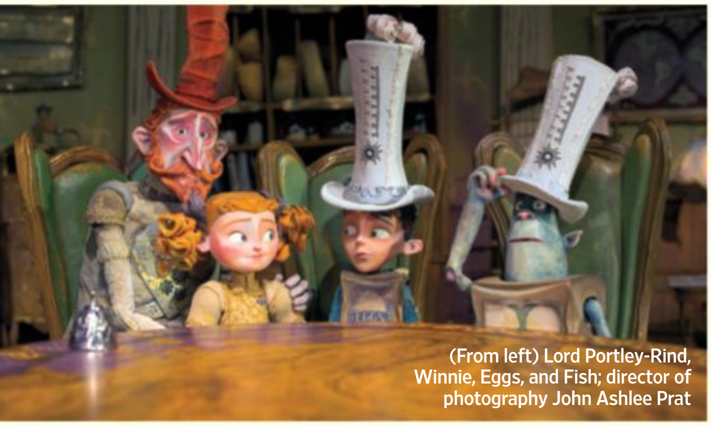
DIRECTED BY • Anthony Stacchi and Graham Annable

RATED • PG

RELEASE DATE
9/26

FAMILIES COME in all shapes and sizes—sometimes even in the shape of trolls dressed in crumpled cardboard boxes. In this stop-motion animated film, based on the 2005 illustrated novel *Here Be Monsters!*, an infant boy named Eggs (*Game of Thrones*' Isaac Hempstead Wright) is discovered by the boxtrolls, impish creatures who dwell below the winding streets of Cheesebridge. They adopt him and raise him as their own, and Eggs grows up never knowing that he's human. As he reaches adolescence, though, the boxtrolls are facing a major PR problem: The *fromage*-fixated villagers believe that they kidnap children and steal cheese by night. The villainous Archibald Snatcher (Ben Kingsley) plans to exterminate them, so Eggs turns to haughty heiress Winnie (Elle Fanning) to save his adoptive family.

Creating that family in the first place was no easy feat. Laika, the animation house behind the Oscar-nominated *Coraline* and *ParaNorman*, used advanced 3-D printing technology to design each character's every detail and nuanced expression. Here's a peek at how they did it. —NINA TERRERO



(From left) Lord Portley-Rind, Winnie, Eggs, and Fish; director of photography John Ashlee Prat

WORKSHOP WEAR
The filmmakers built more than 200 puppets—Ben Kingsley's Snatcher stands the tallest at 16 inches—starting with metal skeletons over which they placed foam latex and silicone skin created on 3-D printers. Then they added custom-made outfits. (Even jacket buttons, shoes, and jewelry were handmade.) "By using fine weaves, we could make these characters more believable," says creative supervisor Georgina Hayns.

SWEATING THE SMALL STUFF
As with human actors, the puppets tend to sweat under hot studio lights. "They leach out an oil because [the silicone] is oil-based," Hayns says. "It's like live-action filmmaking—you have to be constantly on call to talc the boxes or the hands because they'll start to get a little shiny."

ABOUT FACE
The plucky heroine of 2009's *Coraline* had more than 200,000 different facial expressions. Five years later, happy-go-lucky Eggs has about 1.4 million—thanks to a mix-and-match system and 3-D printing that allow animators to swap various eyebrow and mouth shapes onto thousands of faces. "Each film just keeps getting more intricate," says co-director Graham Annable.

TINY DANCER
Each second of footage took roughly four days to create, and it took 18 months to film one elaborate two-minute ballroom sequence featuring Eggs, Winnie, and dozens of dancing couples. "This was like *The Age of Innocence* with puppets," says Annable. No wonder the crew consumed 3,000 doughnuts during the shoot.

SUNNY DAY
For a more realistic look, the filmmakers used natural light on the miniature sets they built at a warehouse adjacent to Laika's Hillsboro, Ore., studios. "Computer programs can do a lot of things," notes codirector Anthony Stacchi, "but they can't reproduce what it's like to have real sun striking the red velvet costume on a character."

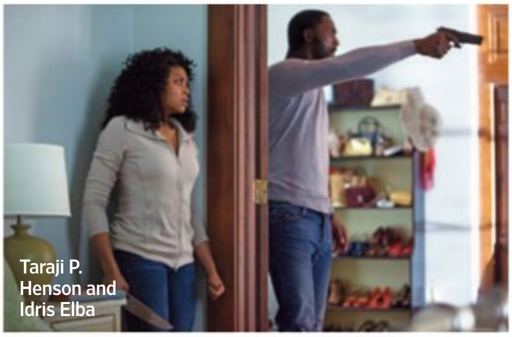
THE BOXTROLLS: LAIKA, INC./FOCUS FEATURES; PRAT: JASON PTASZEK; *NO GOOD DEED*: QUANTRELL COLBERT

Jessica Chastain

THE DISAPPEARANCE OF ELEANOR RIGBY: THEM

STARRING • Jessica Chastain, James McAvoy
DIRECTED BY • Ned Benson • **NOT YET RATED** • **RELEASE DATE** • **9/12**

There are two sides to every relationship. *The Disappearance of Eleanor Rigby* tries to tell one event—the dissolution of a marriage—from the perspective of both enigmatic Eleanor (Jessica Chastain) and her restaurateur hubby, Conor (James McAvoy). It was originally shot as two films subtitled *Him* and *Her*, but audiences will first see a combined edit dubbed *Them*. (The 201-minute *Him/Her* is out Oct. 10.) "It was like I played two different characters," says Chastain, who also produced. "In Conor's film I play his perception of Eleanor, and in my film I play Eleanor." While the two-hour *Them* stands on its own, she says, "if you want to go deeper, you have that chance." —LINDSEY BAHR



Taraji P. Henson and Idris Elba

NO GOOD DEED

STARRING • Idris Elba, Taraji P. Henson
DIRECTED BY • Sam Miller
RATED • PG-13
RELEASE DATE • **9/12**

Pouring rain. A knock at the door. A stranger asks to use the phone: Car trouble, he explains. What could go wrong? In traditional thriller fashion, everything. Or so Terri (Taraji P. Henson), a wife and mother of two, discovers when she offers aid to an escaped convict (Idris Elba) who enters her home and soon terrorizes her family. Playing the villain is a welcome change for Elba, who was last seen starring in the 2013 biopic *Mandela: Long Walk to Freedom*. "It's nice to have a contrast in your career," he says. "I've got a very loyal following, and I just like to keep them guessing as to what I'm going to do next." —C. MOLLY SMITH

THE ACTOR

ADAM DRIVER

IT'S EARLY SUMMER, Long Island. The sun is shining, the birds are singing, and Adam Driver is pacing. He lurches back and forth on the street outside the house where *This Is Where I Leave You* is shooting, his lanky frame stooped as he runs his hands through his nest of black hair. It's hard to tell whether he's trying to psych himself up or cool himself off. His costars never know either.

"Look at Driver out there. That guy is a f---ing *panther*," says Jason Bateman, peering out the second-story window at the *Girls* star, who plays Bateman's little brother in the emotional family comedy. "He finishes a scene and just stalks it out." Bateman shakes his head. "Raw talent on that guy."

Nearly a year later, with the film heading to screens, Driver isn't surprised to hear he was observed stomping around between takes. "That was the great thing about shooting in an actual house—you couldn't escape *anything*," he says. "You turned a corner and there would be, like, Tina Fey and Jason Bateman. It was very much a family dynamic." In other words, no privacy.

In Shawn Levy's adaptation of the 2009 Jonathan Tropper novel, Driver plays Phillip, the youngest and most freewheeling of the four Altman kids, who reluctantly reunite for their father's funeral at the behest of their pushy, touchy-feely mother (Jane Fonda). Phillip brings his cougarish girlfriend (Connie Britton) and reopens old wounds with his bickering siblings: the down-on-his-luck Judd (Bateman), the well-off but lonely mom of two Wendy (Fey), and the hard-bitten, dependable eldest, Paul (Corey Stoll).

Driver, 30, has roles in half a dozen films in the works, among them a major top secret part in *Star Wars: Episode VII*, but it's his performance as the caring, charismatic, and sometimes scheming Phillip that may make

THIS IS WHERE I LEAVE YOU

STARRING • Tina Fey, Jason Bateman, Jane Fonda, Corey Stoll, Adam Driver

DIRECTED BY • Shawn Levy

RATED • R

RELEASE DATE

9/19

> "ADAM IS FRENETIC, AND HE IS MOMENT-TO-MOMENT. WHEN YOU SAY 'CUT!' HE WILL NOT STAY IN THE CHAIR."
> **—DIRECTOR SHAWN LEVY**

ONE MORE THING ▷ Before Shawn Levy won a green light for *This*

I'm too sexy for my shirt

Jason Bateman, Tina Fey, Adam Driver, and Corey Stoll

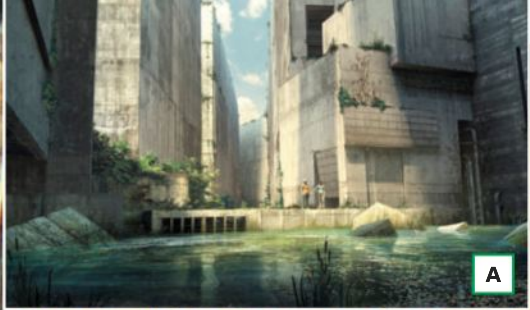
him a movie star. On the basis of *Girls*, Driver already had a fan in Levy. The director even reshuffled the film's production schedule and got the other actors to agree to shoot on weekends so Driver could work around his commitment to Lena Dunham's HBO series. "I knew people were going to love Driver," Levy says. "Who he is on *Girls* is amazing, but it isn't the full portrait of him. He's filled with love, that kid. Tina would often say to me, 'He reminds me of a Brando,' because there is something virile, animalistic, and sexual about him."

In a family full of pent-up animosity, Phillip is the emotional blasting cap—and Driver served the same function on set, firing up his veteran costars with offbeat energy. "He is frenetic, and he is moment-to-moment," Levy says. "When you say 'Cut!' he will not stay in the chair."

If you need more evidence of Driver's inability to sit still, consider his current film slate. In addition to this month's *What If* (where he plays Daniel Radcliffe's love-savvy pal), he's got four movies in September's Toronto Film Festival: *This Is Where I Leave You*, *Tracks* with Mia Wasikowska, Noah Baumbach's *While We're Young*, and the indie romance *Hungry Hearts*. "That's just too much of my stupid face," Driver says. And in 2015, he has a mysterious role in Jeff Nichols' sci-fi drama *Midnight Special* and will play a 17th-century Jesuit missionary in Martin Scorsese's *Silence*.

But right now he's still pacing—across an ocean this time, as he shuttles between England for *Star Wars* and New York City for *Girls*' fourth season. "You can confuse the two," he deadpans. "I'm like...why is everyone naked in space?" —ANTHONY BREZNICAN

Is Where I Leave You, *Hairspray* director Adam Shankman tried to get the project off the ground, with Zac Efron in Adam Driver's role.



Ki Hong Lee and Dylan O'Brien

• BEHIND THE DESIGN •

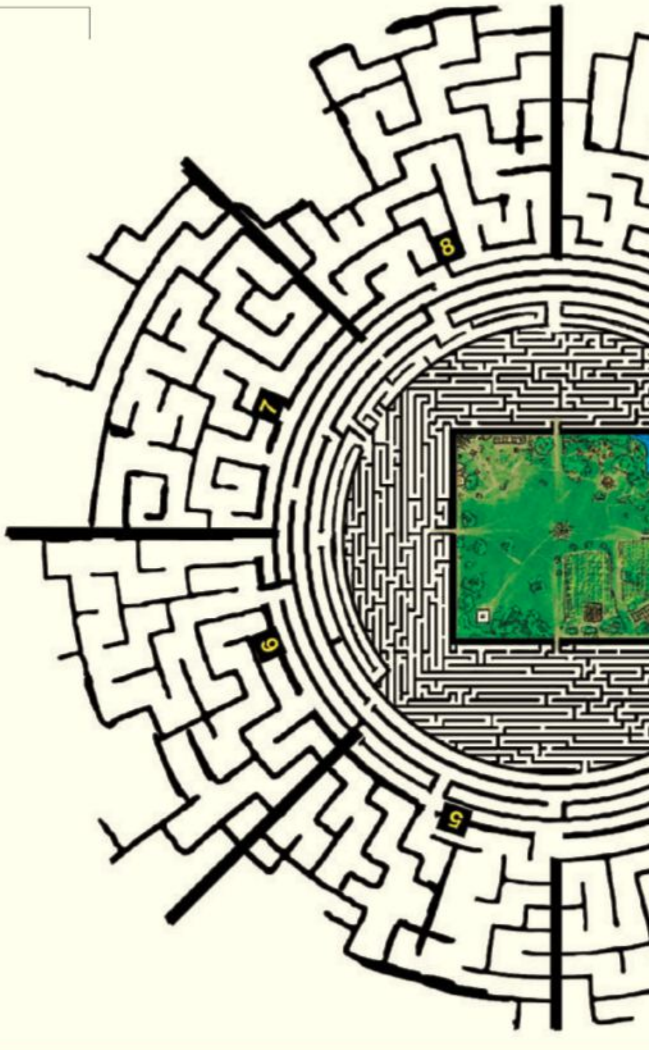
The Maze Runner

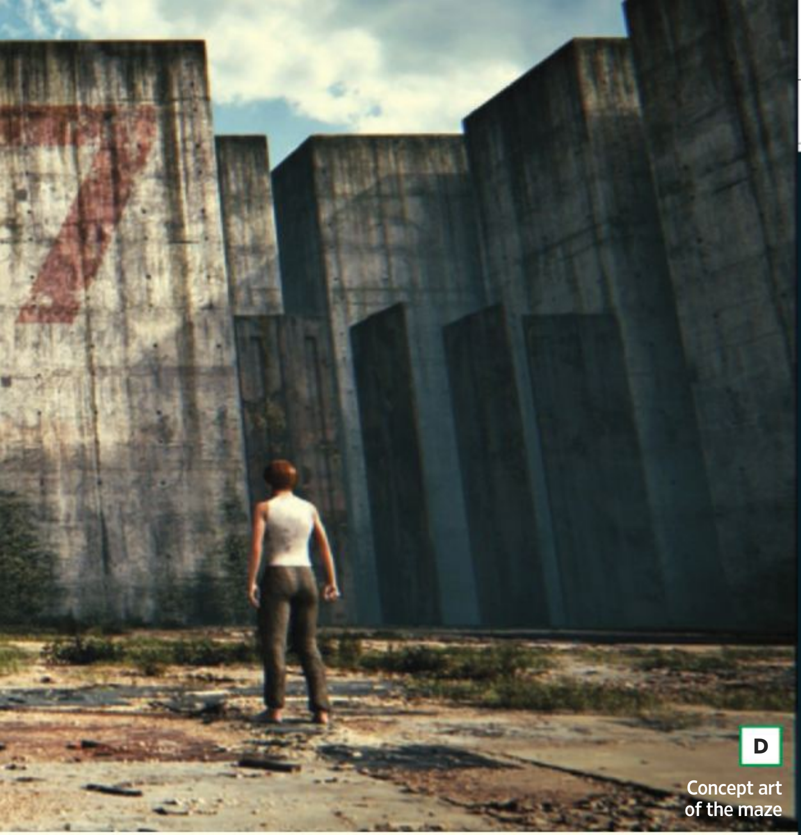
STARRING • Dylan O'Brien, Will Poulter, Patricia Clarkson
DIRECTED BY • Wes Ball
RATED • PG-13

RELEASE DATE
9/19

ON ITS SURFACE, the Glade looks like the best summer camp ever, with sky-high trees, makeshift huts, and gardens galore. But in *The Maze Runner*, it's home to a motley crew of teenage boys imprisoned by the 150-foot concrete walls of a seemingly impossible-to-crack maze that's teeming with hostile *Alien*-like creatures called Grievers. The guys, who welcome a new fellow prisoner every month, have created a tenuously stable society. When the rebellious Thomas (*Teen Wolf*'s Dylan O'Brien) arrives, however, the once-predictable maze starts behaving erratically.

To adapt James Dashner's hugely popular book trilogy, first-time director Wes Ball hoped to avoid the trappings of the standard YA dystopia—even if one Fox exec told him in no uncertain terms that the studio desired another *Hunger Games*. "It's more *Lord of the Flies*, especially in tone," says Ball. "We wanted to make it anti–young adult." Here's how Ball and his F/X team brought the tricky geography of Dashner's world to the screen. —LINDSEY BAHR





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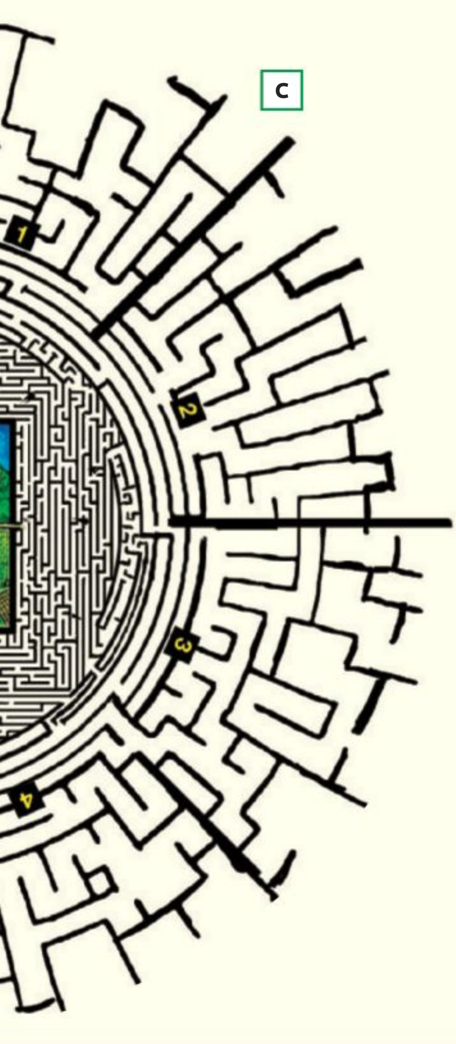
Concept art of the maze



A

HIGH TIMES

Director Wes Ball had lofty ambitions for the maze design. "In the book, the walls are 400 feet high," he says. That didn't work. "If they were 400 feet, you couldn't fit them in the frame."

B

CONCRETE DREAMS

To shoot on real concrete in natural light, Ball used a demolished hotel foundation near Baton Rouge, La. "I wanted to make it feel believable," he says.

C

LABYRINTH RAT

Ball drew this version of the maze himself from James Dashner's book. "James had described it as a bunch of boxes arranged like a square," says Ball. "I had this idea of mirroring a clock that would count down."

D

ADVENTURE IN STAGES

Ball's maze looks different the farther the boys go. Closer to the Glade at the center, he says, "everything's very overgrown and concrete; then it starts to become a little more metal. Then you get to the edges and you really find the sci-fi."

Freddie Fox, Ben Schnetzer, Faye Marsay, Joseph Gilgun, Paddy Considine, and George MacKay

PRIDE

STARRING • Bill Nighy, Imelda Staunton, Dominic West, Paddy Considine
DIRECTED BY • Matthew Warchus
NOT YET RATED
RELEASE DATE • **9/19**

During the British coal miners' yearlong strike against Margaret Thatcher's government in 1984, one Welsh mining town got financial support from a surprising source: a London-based group of gays and lesbians who seemed to share little more than a mutual enmity toward the Iron Lady. Well, that and music. In the film, Dominic West's gay activist leads a rousing disco routine that gets the locals (including Imelda Staunton) on their feet. Director Matthew Warchus, veteran of stage hits like *Matilda*, grew up in a northern England mining community but admits he wasn't familiar with the true-life story until he read Stephen Beresford's script. "There was a sense of disbelief and wonder," he says. "How did we not know about it?" —JAKE PERLMAN

Bill Hader and Kristen Wiig

THE SKELETON TWINS

STARRING • Kristen Wiig, Bill Hader, Luke Wilson
DIRECTED BY • Craig Johnson • **RATED** • R • **RELEASE DATE** • **9/12**

In this dark dramedy, *Saturday Night Live* alums (and real-life friends) Kristen Wiig and Bill Hader play estranged siblings Maggie and Milo, who are brought back together when he's hospitalized after attempting suicide. Hader says that his familiarity with Wiig helped during the film's heavier moments. "We've both really been there for each other," says the actor. "So I felt very comfortable being vulnerable around her." But the film has its share of humor, including an epic lip-synch to the Starship anthem "Nothing's Gonna Stop Us Now." "Kristen and I could have shot it for two weeks," he says. "We were laughing so hard and we never got tired." No doubt. Who doesn't love the theme from *Mannequin*? —TIM STACK

(PREVIOUS SPREAD) DRIVER: LAUREN DUKOFF; (THIS SPREAD) *PRIDE*: NICOLA DOVE

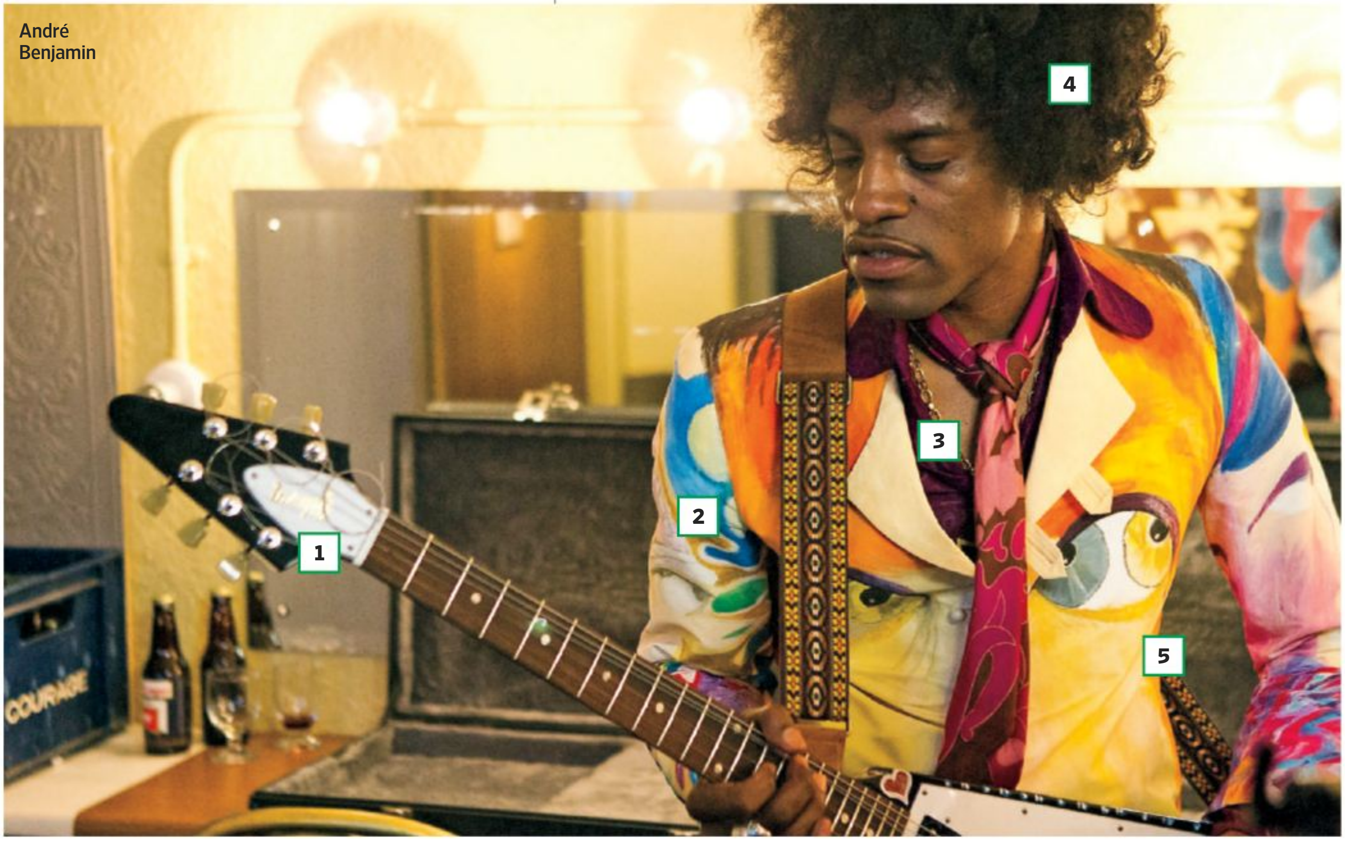
• REAL TO REEL •

Jimi: All Is by My Side

STARRING • André Benjamin, Hayley Atwell, Imogen Poots
DIRECTED BY • John Ridley
RATED • R

RELEASE DATE
9/26

WRITER-DIRECTOR John Ridley's biopic of guitar great Jimi Hendrix eschews the typical cradle-to-grave format, focusing on the year leading up to Hendrix's breakout performance at the Monterey Pop Festival in 1967. "The excitement was in avoiding what was expected," says Ridley, who cast André Benjamin in the role despite the OutKast frontman's limited acting experience. "André had so many traits of Jimi—humble, thoughtful, introspective," says Ridley, an Oscar winner for his *12 Years a Slave* script. "The way he embodies Jimi is unbelievable." Ridley and costume designer Leonie Prendergast share how Benjamin transformed into the legendary rocker. —NINA TERRERO


André Benjamin

1 THE GUITAR Before the shoot began, André Benjamin underwent five months of rigorous guitar lessons. "André learned how to play the guitar upside down and left-handed just like Jimi did," says John Ridley. "He gave himself over to the part in all ways."

2 THE JACKET For a scene in which Hendrix performs "Sgt. Pepper's Lonely Hearts Club Band" with a few Beatles in attendance, Leonie Prendergast hand-painted a wildly psychedelic pattern onto a custom-made white silk jacket. "That was really fun," says the designer. Slim tailor-made trousers complete the look.

3 THE JEWELRY No detail was too small for the style-conscious Benjamin. He accessorized with Native American pieces and several replicas (made by Irish craftsmen) of Hendrix's signature jewelry, including a silver and onyx ring. "André would always pick his jewelry as a finishing touch," says Prendergast. "He made a daily ritual of it."

4 THE WIG Benjamin wore a custom-made wig in the lofty pompadour style Hendrix had during his days as a backup instrumentalist. Here Benjamin's hair is teased into the rocker's famed Afro.

5 THE WEIGHT LOSS The film begins in 1966, when "Jimi was just emaciated," says Ridley. "He was broke." So Benjamin lost 20 pounds from his athletic 5′10″ frame. Despite the star's low-cal diet, Ridley says, "André was just an even-tempered, thoughtful, and hard-working individual."

PATRICK REDMOND

ALSO PLAYING

FRONTERA
A Mexican man (Michael Peña) who illegally crossed the U.S. border is accused of killing an Arizona woman, and a former sheriff (Ed Harris) is on the hunt for the truth. **9/5**

GOD HELP THE GIRL
Belle & Sebastian lead singer Stuart Murdoch wrote and directed a musical film about emo kids in bohemian Glasgow. **9/5**

LAST DAYS IN VIETNAM
A documentary directed by Rory Kennedy (the youngest daughter of Bobby) examines American efforts to save 35,000 South Vietnamese just before the fall of Saigon. **9/5**

MY OLD LADY
Kevin Kline plays a man who inherits a Paris apartment with a long-time resident en suite (Maggie Smith). **9/10**

BEFORE I GO TO SLEEP

In a thriller based on S.J. Watson's novel, an amnesiac (Nicole Kidman) wakes up each day forgetting her past, including the existence of her husband (Colin Firth). **9/12**

DOLPHIN TALE 2

If you thought Winter from the first *Dolphin Tale* was adorable, look out when Hope emerges as the new finned star at Florida's Clearwater Marine Aquarium. **9/12**

THE DROP

A Brooklyn bartender (Tom Hardy) finds himself in over his head, caught between mobsters and the cops, in an indie based on a Dennis Lehane story and featuring James Gandolfini's final film appearance. **9/12**

THE GUEST
The Peterson family invite their late son's friend and fellow soldier (Dan Stevens) into their home after he returns from Afghanistan, but his motivations seem awfully sketchy. **9/17**

TUSK
In Kevin Smith's new genre mash-up, a podcaster (Justin Long) is abducted by a creepy Canadian seafarer (Michael Parks), prompting a search by a radio DJ (Haley Joel Osment). **9/19**

THE ZERO THEOREM
Terry Gilliam's new visual feast follows a computer programmer (Christoph Waltz) who keeps getting distracted from his quest to understand the meaning of life. **9/19**

HECTOR AND THE SEARCH FOR HAPPINESS
In an adaptation of François Lelord's novel, Hector (Simon Pegg) is so discontent with his life that he decides to travel around the world to find out what makes other people happy. **9/26**

THE TWO FACES OF JANUARY
Greece, 1962. A vacationing American couple (Viggo Mortensen and Kirsten Dunst) meet a tour guide/con man (Oscar Isaac)—but who's scamming whom in this Patricia Highsmith adaptation? **9/26**

TWO NIGHT STAND
When a freak snowstorm hits New York City, two twentysomethings (Miles Teller and Analeigh Tipton) must prolong what was supposed to be a one-night-only hookup. **9/26** —JAKE PERLMAN

Denzel Washington and Alex Veadov

The Equalizer

STARRING • Denzel Washington, Chloë Grace Moretz
DIRECTED BY • Antoine Fuqua
NOT YET RATED

RELEASE DATE
9/26

FANS OF THE '80s TV series *The Equalizer* probably won't even recognize Denzel Washington's take on vigilante justice-seeker Robert McCall. Remove the slick Jaguar and add a case of obsessive-compulsive disorder, for starters. The movie version of McCall—a mysteriously agile home-store employee who takes it upon himself to rescue a young prostitute (Chloë Grace Moretz) from Russian mobsters—was tailored to suit Washington. Director Antoine Fuqua (*Olympus Has Fallen*), who first worked with Washington in his Oscar-winning turn as LAPD Det. Alonzo Harris in 2001's *Training Day*, knows the actor well. "It's always character, character, character [with him]. Then you build your action and drama around that." Discussing this film, Fuqua says, "Denzel had mentioned something about OCD—it was personal to him, a relative or something—and we started riffing off of that."

The actor and director, now friends, share a boxing coach, which came in handy for the intensely violent hand-to-hand combat scenes. Washington's McCall favors table legs and corkscrews over guns and knives. "He hasn't missed a beat," says Fuqua of his 59-year-old star. "He's still in there training every day, going six or seven rounds." —STEPHAN LEE

DOLPHIN TALE 2: WILSON WEBB; *THE DROP*: BARRY WETCHER; *BEFORE I GO TO SLEEP*: LAURIE SPARHAM; *THE EQUALIZER*: SCOTT GARFIELD

OCT

IN THIS MONTH

Annabelle [P. **51**] ◆ Kill the Messenger [P. **51**] ◆ Alexander
The Judge [P. **54**] ◆ Birdman [P. **56**] ◆ Men, Women & Children

RELEASE DATE

10/24

St. Vincent

STARRING • Bill Murray,
Melissa McCarthy, Naomi Watts,
Jaeden Lieberher

DIRECTED BY • Theodore Melfi

RATED • PG-13

*I'll give you **a** buck for every gopher you hit, kid*

Bill Murray and
Jaeden Lieberher

and the Terrible, Horrible, No Good, Very Bad Day [P. **52**] ◆ Laggies [P. **53**]
[P. **56**] ◆ Dear White People [P. **56**] ◆ Whiplash [P. **57**]

Melissa McCarthy, Lieberher, and Naomi Watts

“YOU KNOW WHAT the truth is? You don’t find Bill Murray,” filmmaker Theodore Melfi says. “Bill Murray finds you.” This fateful lesson is one learned by many directors, though not all succeed in their quests to recruit the *Ghostbusters* star for their projects.

Melfi, a longtime commercial director making his feature writing and directing debut on *St. Vincent*, was certain Murray would be perfect for the title role: a cantankerous old-timer in Brooklyn named Vincent Canatella who drinks too much, smokes too much, gambles too much, and owes too much (to both legitimate businesses, like his bank, and not-so-legitimate ones, like the shady loan shark who’s been threatening him for repayment).

Over the course of Melfi’s bittersweet indie comedy, Vincent unexpectedly softens after bonding with his new next-door neighbors, a single mom, Maggie (Melissa McCarthy), and particularly her 12-year-old son, Oliver (newcomer Jaeden Lieberher). Overwhelmed by her recent divorce, a move, and a new full-time job as a hospital tech, Maggie is just desperate enough to pay the not-exactly-reliable Vincent $11 an hour for Oliver’s after-school care. “She’s not making good decisions, that’s for sure,” McCarthy says of her character. “But what else is she supposed to do? She has to work, she has to keep going, she has to take care of her son. That’s what makes her so interesting: What’s she gonna do?”

The linchpin to the film, Melfi knew, was finding the right actor to play Vincent. For a while, Jack Nicholson was interested in the role. When Jack backed out, Melfi went all-in trying to reach Murray, who doesn’t have an agent or a manager. With any luck, though, the notoriously elusive actor would be intrigued by the W.C. Fields go-away-kid-ya-bother-me humor and a heartfelt backstory that could show off his more dramatic acting chops.

Melfi spent months cold-calling the actor’s famous 1-800 number, mailing scripts to random PO boxes via Murray’s lawyer, and even declining one spur-of-the-moment invitation to meet the star in Cannes, France. Then at 8 a.m. one Sunday in 2012, the phone rang at Melfi’s L.A. home. Murray was on the line. “He goes, ‘Can you meet me at LAX in an hour?’ ” Melfi recalls. So the director hurried to the airport and met up with the actor at the United Airlines baggage claim, then rode with him to a golf course near Temecula, Calif., where Murray had a home. During the 100-mile drive, they discussed the screenplay over grilled cheese sandwiches from In-N-Out Burger. “At the end of it, he goes, ‘Okay, this is great. We should do the movie,’ ” Melfi says. “I say to him, ‘Bill, there’s only one thing.’ ‘What’s that?’ ‘Do you think you could tell someone other than me that this happened?’ ”

He did, and word of the star’s commitment quickly galvanized the project into existence. McCarthy later jumped aboard, along with Chris O’Dowd as a friendly priest at Oliver’s Catholic elementary school, Terrence Howard as a debt collector, and Naomi Watts as Vincent’s pregnant Russian prostitute/girlfriend.

Once on set, McCarthy had her own offbeat Murray encounter on her first day of shooting. “I kept thinking, ‘Please don’t freak out. Please don’t say something dumb,’ ” says the actress, a lifelong fan of Murray’s. “Then he stormed into the hair and makeup trailer, made a beeline for me, and was turning me, spinning me. Lifting an arm, putting an arm down. He said, ‘Well, you’re taller than I thought, but you’re still pretty short.’ Literally, he looked me over like a car. It was crazy and I loved it. It made all my nerves go away. That’s a great way to meet Bill Murray.” And she didn’t even have to ride around L.A. with him to do it.

—ANTHONY BREZNICAN

> “LITERALLY, HE LOOKED ME OVER LIKE A CAR. IT WAS CRAZY AND I LOVED IT. THAT’S A GREAT WAY TO MEET BILL MURRAY.”
> **—MELISSA McCARTHY**

ONE MORE THING ▷ *St. Vincent* filmmaker Theodore Melfi is

• BEHIND THE DESIGN •

Annabelle

STARRING • Annabelle Wallis, Ward Horton, Alfre Woodard
DIRECTED BY • John R. Leonetti
NOT YET RATED

RELEASE DATE
10/3

AFTER MAKING A big impression in the opening scene of last year's horror hit *The Conjuring*, a pretty doll named Annabelle has scared up her own self-titled origin story. Set before *The Conjuring*, director John R. Leonetti's film focuses on a young woman (played by *The Tudors*' Annabelle Wallis—yes, that's her real name) whose life is upended after she receives the doll as a gift. Producer James Wan, who directed *The Conjuring*, speaks about the doll's big-screen breakout. —JAKE PERLMAN

FROM RAGGEDY TO RICHES
Annabelle is based on a real-life Raggedy Ann that was investigated for demonic possession in the '70s. James Wan had to change the doll's look for legal reasons, but was happy to. "I wanted her to be pretty at the outset but then really creepy when all alone in your room," he says.

SEEING TRIPLE
Only one doll was used in *The Conjuring*, but there were three different versions for *Annabelle*. "Some may be better at standing up," says Wan. "Some may be better for a close-up."

SHE'S NO CHUCKY
Despite using animatronics on the *Saw* films, Wan didn't employ any for *Annabelle*: "We wanted to not give her that much life, or rather, to let her be what she is, an inanimate object." Unlike Chucky in *Child's Play*, he says, "she's not going to walk around with a knife in her hands."

(PREVIOUS SPREAD AND OPPOSITE PAGE) ATSUSHI NISHIJIMA (2); (THIS PAGE) *ANNABELLE*: GREGORY SMITH; *KILL THE MESSENGER*: CHUCK ZLOTNICK

Jeremy Renner

KILL THE MESSENGER

STARRING • Jeremy Renner, Rosemarie DeWitt, Ray Liotta • **DIRECTED BY** • Michael Cuesta
RATED • R • **RELEASE DATE** • **10/10**

Jeremy Renner takes a break from kicking butt in the *Avengers* films for a much more sedentary role. He plays real-life *San Jose Mercury News* reporter Gary Webb, who in 1996 wrote a series of explosive articles alleging the CIA's complicity in cocaine smuggling from Nicaragua into the U.S. The ensuing controversy cost him everything. "He's brave, but that doesn't make him heroic," says Renner of Webb, who died in 2004 of two self-inflicted gunshots to the head. "He ruffled feathers, and felt like he wasn't doing his job if he wasn't ruffling feathers." Webb was a whistle-blower to some and a shoddy journalist to others, but Renner, who took on the role of an infamous serial killer earlier in his career, isn't choosing a side. "Even when I was playing Jeffrey Dahmer, I couldn't judge.... I had to make sense of things." —STEPHAN LEE

developing an NBC pilot called *The Mancinis*, inspired by his childhood in Brooklyn as the son of a mobster and an ex-nun.

Steve Carell

ALEXANDER AND THE TERRIBLE, HORRIBLE, NO GOOD, VERY BAD DAY

STARRING • Steve Carell,
Jennifer Garner, Ed Oxenbould
DIRECTED BY • Miguel Arteta
RATED • PG
RELEASE DATE • **10/10**

Sometimes life just gives you a wad of gum in your hair. In director Miguel Arteta's adaptation of Judith Viorst's classic 1972 kids' book, not only do things go badly for 11-year-old Alexander (newcomer Ed Oxenbould), but his family gets a rotten day all their own. The shoot was similarly chaotic. "There was fire, things falling off of cars, fake vomit, crocodiles, and pee," says Steve Carell, who stars as Alexander's job-seeking dad. But on-set mayhem proved necessary for the cast. Says Jennifer Garner, who plays the harried breadwinning mom, "It wasn't till we had our first day together in the hot, hot sun doing the same scene over and over that we felt like a family." —LINDSEY BAHR

ALEXANDER AND THE TERRIBLE, HORRIBLE, NO GOOD, VERY BAD DAY: DALE ROBINETTE; MORETZ: CONTOUR BY GETTY IMAGES; *LAGGIES*: BARBARA KINNEY

ONE MORE THING ▷ *Laggies* is Lynn Shelton's fifth feature film—

THE REBEL

CHLOË GRACE MORETZ

LAGGIES

STARRING • Keira Knightley, Chloë Grace Moretz, Sam Rockwell

DIRECTED BY • Lynn Shelton

RATED • R

RELEASE DATE

10/24

CHLOË GRACE MORETZ has played an assassin (*Kick-Ass*), a sheltered high schooler with telekinetic powers (*Carrie*), and a cellist trapped between life and death (this month's *If I Stay*). But a regular teenager? Not so much. "I was about to say *Dark Shadows*, but I played a werewolf in that one," says Moretz, laughing. "I don't find them interesting." Yet in *Laggies*, the 17-year-old star portrays a believably eye-rolling adolescent who lives with her single dad (Sam Rockwell) and befriends a woman in her late 20s fleeing her grown-up responsibilities (Keira Knightley). "It was one of the chillest sets I've ever been on," she says. "Sometimes we filmed. Other times we were just talking." Moretz loved the low-budget aesthetic of director Lynn Shelton (*Your Sister's Sister*). She also leaped at the chance to work with Knightley, one of her screen idols. "My brother and I were always raving to her about how obsessed we've always been," she says, adding that she's seen *Pride & Prejudice* roughly "one billion times."

Moretz doesn't get much downtime to watch movies these days. She plays a sex-trafficking victim opposite Denzel Washington in September's *The Equalizer* and soon begins shooting *The 5th Wave*, based on Rick Yancey's acclaimed young-adult novel about a 16-year-old survivor of a deadly alien invasion. In real life, Moretz seems to have the inner grit to navigate a landscape that can be scarier than any dystopia: Hollywood. Take, for example, her stance on auditioning. "Honestly? I'm not afraid of the competition," she says. "I'm willing to fight for anything I feel passionate about. If I think I'm the best girl for the job, I'm going to let them know it." How does someone so young become so self-assured? "Oh, I'm only confident when it comes to my job," she says with a laugh. "Put me in a room with a bunch of 15-year-olds and I don't know how I'm going to act." —SARA VILKOMERSON

Chloë Grace Moretz and Keira Knightley

after *We Go Way Back, Humpday, Your Sister's Sister*, and *Touchy Feely*—set in or around her hometown of Seattle.

Photograph by **CHRISTOPHER BEYER**

• ON THE SET •

The Judge

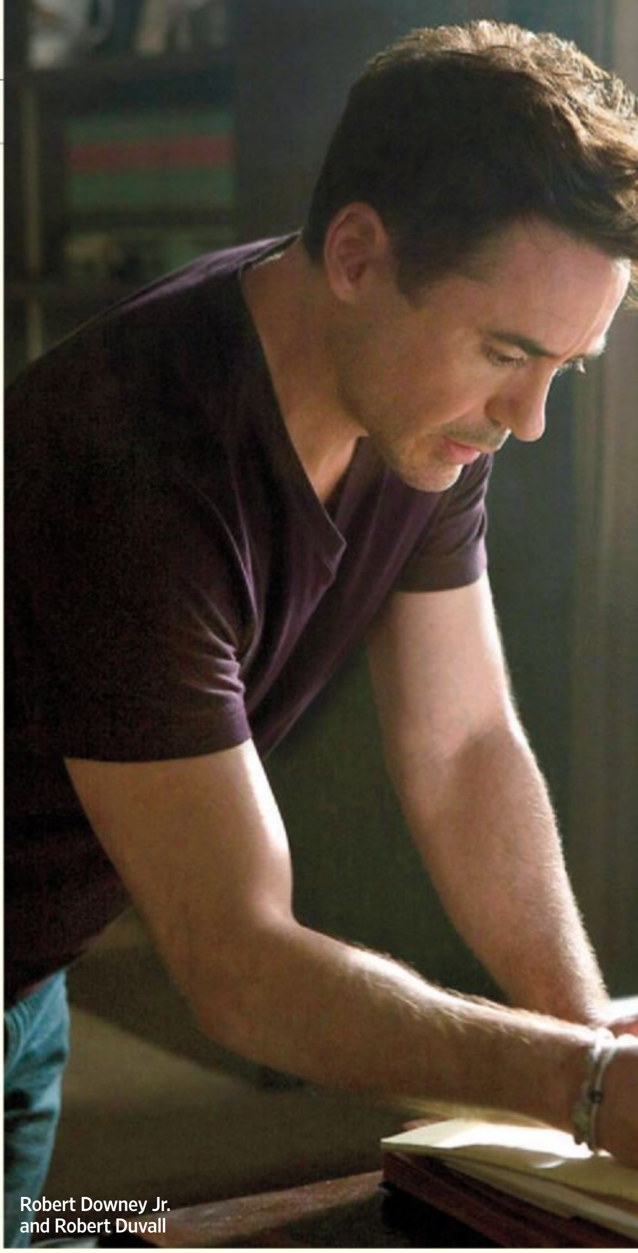
STARRING • Robert Downey Jr., Robert Duvall, Vera Farmiga, Vincent D'Onofrio

DIRECTED BY • David Dobkin

NOT YET RATED

RELEASE DATE

10/10



Robert Downey Jr. and Robert Duvall

IT'S A SURLY morning on the set of *The Judge*. A diner has been constructed in a building that's usually a quaint candle shop, and although it happens to overlook the craggy waterfall in Shelburne Falls, Mass., an unexpected summer downpour means that greenscreens must be placed over the windows so a sunnier version can be added later. Thunder grumbles above as water-drizzled crew members drone in and out of the cramped building, adjusting for myriad complications.

The best-laid plans often go awry. That theme runs throughout *The Judge*, a father-and-son legal drama starring Robert Downey Jr. as a big-city criminal-defense attorney who returns to his small-town home for his mother's funeral after decades of estrangement from his father, a stern judge played by Robert Duvall. Both men have dedicated their lives to the law, but see themselves on opposite sides—until the old man is accused of a deadly hit-and-run. Again, the best-laid plans...

A few dozen extras playing diners look like they haven't seen their waitress in a very long time. Oscar-winning cinematographer Janusz Kaminski (*Schindler's List*) calls for more smoke in the room to add atmosphere, and then less smoke. Vincent D'Onofrio, who plays Downey's hostile older brother, lingers near the doorway, head bowed, looking cranky and unapproachable. So no one approaches. Occasionally Duvall, sitting before the camera at the counter, barks to no one in particular, "What the f--- are we doing?"

Then Downey bounces in as if he just scratched a winning lottery ticket. It's not like they were waiting for him—there's still plenty of setup to go. But downtime becomes Downeytime as the actor, who's co-producing *The Judge* with his wife, Susan, completely lifts the mood. That charisma you see on screen in the *Iron Man* movies? It's for real. Call it Vitamin RDJ.

Downey wanders the diner, part cheerleader and part politician, high-fiving the crew, waving at the extras, teasing Kaminski, and clapping "Bobby" Duvall on the shoulders to coax a tortoiselike smile from the acting legend. Then there's D'Onofrio, still looming on the periphery. Downey, 5 foot 9, stands nose-to-chest with his 6-foot-4 bear of a costar, flexing up and down on his tiptoes. Downey whispers something, and D'Onofrio's apparent somberness is swept away in a big belly laugh. The shot is ready, and the actors gather at the counter, where they're alternately cold and furious with each other. But before that, Downey makes sure everyone is happy.

What did Downey whisper to D'Onofrio? "I was telling him, 'If I hadn't started smoking when I was 9,

CLAIRE FOLGER (2)

Director David Dobkin (center) and Downey on set

I'd have been as tall as him,' " the actor confides later, flashing a grin.

During a break between shots, Downey stops to watch the footage with Susan, his partner in the production company Team Downey. *The Judge* is their first feature, and she's sitting behind a bank of video monitors in an adjacent room with director David Dobkin (*Wedding Crashers*). A veteran of Silver Pictures, where she made Downey's 2005 thriller *Kiss Kiss Bang Bang* and countless other action flicks, Susan is regarded as the steadying force behind her husband's post–"dope fiend" (his term) comeback. They've been married since 2005, though he flirts with her like they're just dating—and picks on her like they're in grade school.

AFTER FAKE-TRIPPING OVER A RIVER OF CABLES, ROBERT DOWNEY JR. CALLS OUT, "PRODUCER! PRODUCER!" WHILE SNAPPING HIS FINGERS.

After fake-tripping over a river of cables, he calls out, "Producer! Producer!" while snapping his fingers at "the missus" (his term). "I feel like this set is a hazard," he says. "The working conditions are draconian. Where's my f---ing SAG rep?"

"Well, you're one of the producers," she says, advising him to file a grievance with himself. "Hey, what do I tell you is the most satisfying thing about being a producer?"

Like a good student, he responds, "When your adjustable hose works really well, so you can put out several fires at once." She nods.

In fairness, she can also dish it out. When he's asked if he ever plans to direct a movie himself, Downey hedges: "Uhh...later." But Susan quickly chimes in: "When the boyish good looks wear thin." For once, he has no retort.

At another point, the actor explains how emotional he gets when talking about *The Judge*'s father-son conflict. "How many times a week do I cry?" he asks his wife.

"I don't know," she says with a shrug. "It depends how many times you talk about it...then multiply that times three." That earns her a laugh and a "touché" nod from him.

Downey keeps the mood high on set, but sparring with the missus is what maintains his own energy level. Susan has definitely built up a tolerance for Vitamin RDJ. But on tense days on set like this one, it doesn't hurt to have an extra dose. —ANTHONY BREZNICAN

Michael Keaton and Edward Norton

Birdman

STARRING • Michael Keaton, Edward Norton, Naomi Watts, Emma Stone, Zach Galifianakis
DIRECTED BY • Alejandro González Iñárritu
RATED • R

RELEASE DATE
10/17

IN *BABEL* DIRECTOR Alejandro González Iñárritu's dark comedy, Michael Keaton is Riggan Thomson, a former A-lister best known for playing the superhero Birdman. Hoping to recapture some of his earlier glory, Riggan writes, directs, and stars in a Broadway play—then suffers a breakdown in the process. In the film's mysterious trailer, he can be seen jumping off a tall building, sprouting *Black Swan*-like wings, and walking through Times Square in tighty-whities. Keaton admits he was worn out by the shoot, which included intense choreography and a long rehearsal period. "My guess is that there are some actors who don't like that," he says. "Alejandro is a perfectionist and detail-oriented and constantly striving for more."

Birdman might remind you of a certain caped crusader the actor made famous in the late '80s, but it was another classic Keaton role that made costar Edward Norton a fan. "I was in high school when I first saw *Night Shift* and remember being like, 'What *is* that?' " Norton says. At the start of production, he says, "one part of you is a professional but the other part is excitedly waiting for him to show up."

—SARA VILKOMERSON

Ansel Elgort and Kaitlyn Dever

MEN, WOMEN & CHILDREN

STARRING • Adam Sandler, Judy Greer, Ansel Elgort, Jennifer Garner
DIRECTED BY • Jason Reitman • **NOT YET RATED** • **RELEASE DATE** • **TBA**

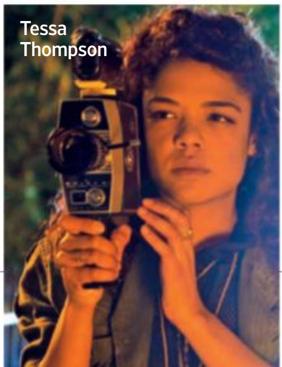
Jason Reitman's comedy of sexual angst in the Internet age boasts an ensemble cast including Adam Sandler as an online-porn-addicted suburban dad and Ansel Elgort as a glum teen adrift in *World of Warcraft*. The movie itself was constructed to match our constantly darting eyes. "We wanted to treat the film as if it were your computer desktop," says Reitman, "so the movie is the background image and any window or icon can move on top of it." Even more high-tech are the opening and closing scenes, set in outer space (courtesy of the F/X team behind *Gravity*) and narrated by Emma Thompson. Sound unusual? "Yeah," Reitman laughs, "but it'll make more sense when you see it." —JOE McGOVERN

DEAR WHITE PEOPLE

STARRING • Tessa Thompson, Tyler James Williams
DIRECTED BY • Justin Simien
NOT YET RATED
RELEASE DATE • **10/17**

When she read the script for first-time feature director Justin Simien's campus satire *Dear White People*, Tessa Thompson (*For Colored Girls*) was convinced that only she could play Sam White, the fiery DJ of a radio station at a fictional Ivy League college. Submitting her audition tape for the film, a breakout at last winter's Sundance Film Festival, she included not only the requested scenes but all of Sam's barbed on-air segments, which tweak the supposedly PC, mostly white student body. The actress was particularly drawn to Simien's one-liners, some of which he'd tested out on Twitter. Her favorite: "Dear White People Using Instagram, you have an iPhone and you go on hikes, I get it."

—NICOLE SPERLING



Tessa Thompson

KEATON AND NORTON: ALISON ROSA; *MEN, WOMEN & CHILDREN*: DALE ROBINETTE; *DEAR WHITE PEOPLE*: ASHLEY BEIREIS NGUYEN

ALSO PLAYING

THE GOOD LIE
In this fact-based drama, a no-nonsense single woman (Reese Witherspoon) helps four Sudanese refugees start over in the U.S. **10/3**

LEFT BEHIND
There's no *good* place to be during the Rapture, but Nicolas Cage has the misfortune of piloting a jumbo jet when most of humanity vanishes. **10/3**

ADDICTED
Dreamgirls' Sharon Leal flirts with disaster when she starts a steamy affair with a hunky artist (William Levy). **10/10**

ONE CHANCE
The true story of amateur opera singer Paul Potts' (James Corden) ascent from obscurity to *Britain's Got Talent* champion. **10/10**

YOU'RE NOT YOU
A terminally ill woman (Hilary Swank) bonds with the aimless college student (Emmy Rossum) she hires to be her caretaker. **10/10**

THE BEST OF ME

James Marsden and Michelle Monaghan rekindle their teenage romance 20 years later in a Nicholas Sparks adaptation that's totally not *The Notebook*. **10/17**

THE BOOK OF LIFE
Diego Luna and Channing Tatum fight for Zoe Saldana's affections in an animated confection produced by Guillermo del Toro. **10/17**

DRACULA UNTOLD

Even Dracula has an origin story. Turns out the demon of the night (*The Hobbit*'s Luke Evans) was once just a family man looking to protect his clan from Mehmed the Conqueror. **10/17**

LISTEN UP PHILIP
A darkly comic tale of a narcissistic jerk of a writer (Jason Schwartzman) searching for some peace. **10/17**

NIGHTCRAWLER

Jake Gyllenhaal plays a loner who explores the seedy side of L.A. as a freelance videographer chasing crime stories for local TV newscasts. **10/17**

RUDDERLESS
William H. Macy's feature directorial debut follows an ad exec (Billy Crudup) who discovers his late son's demos and lyrics, and then forms a band. **10/17**

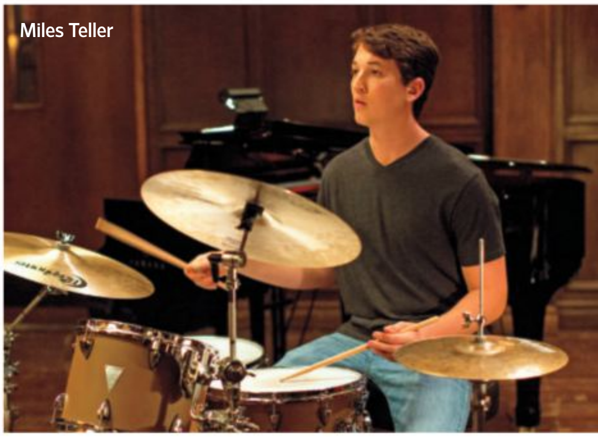
FORCE MAJEURE
In a Cannes Film Festival favorite, a terrifying avalanche takes an emotional toll on a vacationing Swedish family. **10/24**

LOW DOWN

A biopic of jazz pianist and addict Joe Albany (John Hawkes) through the lens of his daughter, Amy-Jo (Elle Fanning). **10/24**

OUIJA
A group of teens get in over their heads when they unlock the demons in the "spirit board" while trying to contact a recently deceased friend. **10/24**

HORNS
Ig Perrish (Daniel Radcliffe) wakes up to find that he's grown horns that also give him the power to compel strangers to reveal all their secrets. This comes in handy when Ig wants to learn who murdered his girlfriend. **10/31**
—LINDSEY BAHR



Miles Teller

Whiplash

STARRING • Miles Teller, J.K. Simmons
DIRECTED BY • Damien Chazelle
RATED • R

RELEASE DATE
10/10

THERE'S BLOOD ON the cymbals—some of it real—in the out-of-nowhere indie darling that snagged top honors at this year's Sundance Film Festival. *Whiplash*, helmed by Damien Chazelle, immerses you in the gritty, full-throttle world of a competitive jazz band. That sounds like a joke, but the film, shot in 20 days, delivers genuine electricity. "I wanted the music sequences to feel like action scenes," says Chazelle. "Big and intense and swirling and epic."

Miles Teller (*Divergent*) plays Andrew Neiman, a laser-focused drumming prodigy who comes under the tutelage of a fearsome, tyrannical conductor (J.K. Simmons) at the country's top music conservatory. The student/sensei dynamic gets explosive—even escalating to chair hurling and multiple face slaps. "He's actually slapping me—the first time he did it, I started laughing," says Teller. "I've seen J.K.'s face very up close, and it's so well-defined. He's got these wrinkles and a big ol' head. I was just getting lost in his eyes."

To film the virtuosic drum riffs, Teller—who played in garage bands in high school—had to train almost as hard as his character, to the point that he was actually bleeding from his hands. "I played Miles a version of the solo he would have to do, and he emailed me two words after hearing it: 'Holy f---,'" recalls Chazelle. But the result—a ferocious blur of sticks, sweat, and ruptured blisters—could be a star-making moment. —STEPHAN LEE

WHIPLASH: DANIEL MCFADDEN; *DRACULA UNTOLD*: JASIN BOLAND; *THE BEST OF ME*: GEMMA LAMANA

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• *PRIZE FIGHTER* •

OSCAR Buzz Begins*

Spring and summer generated a handful of potential Best Picture contenders—including *The Grand Budapest Hotel* and *Boyhood*—but Oscar season really kicks into high gear each fall. Most of these films have yet to be seen, but all are on our radar as possible entrants in the annual race for the gold. Here's why. **—NICOLE SPERLING**

(From left) Reese Witherspoon, Meryl Streep, David Oyelowo, Jessica Chastain, and Christian Bale

BEST PICTURE CONTENDER	A-LIST DIRECTOR	TOP-TIER CAST	WHY THE FUSS
BIRDMAN 10/17	**ALEJANDRO GONZÁLEZ IÑÁRRITU** (*Babel*)	Michael Keaton, Edward Norton, Naomi Watts	Alejandro González Iñárritu, a directing nominee for *Babel*, landed the coveted closing-night spot at this fall's New York Film Festival for a black comedy starring Michael Keaton as a washed-up actor.
EXODUS: GODS AND KINGS 12/12	**RIDLEY SCOTT** (*Gladiator*)	Christian Bale, Sigourney Weaver, Ben Kingsley	Ridley Scott's 2000 film, *Gladiator*, won Best Picture (but not Best Director). Now he returns with another sword-and-sandal epic, this time starring Christian Bale as a brooding, conflicted Moses.
FOXCATCHER 11/14	**BENNETT MILLER** (*Capote*)	Steve Carell, Channing Tatum, Mark Ruffalo	Despite a one-year delay, Bennett Miller's fact-based story about a blue-blooded killer (an unrecognizable Steve Carell) has built buzz since its enthusiastic reception at May's Cannes Film Festival.
GONE GIRL 10/3	**DAVID FINCHER** (*The Social Network*)	Ben Affleck, Rosamund Pike, Neil Patrick Harris	First it was a massive, zeitgeisty best-seller. Now it's a high-profile film from David Fincher, a perennial Academy favorite. It's even secured the opening slot at the New York Film Festival.
INHERENT VICE 12/12	**PAUL THOMAS ANDERSON** (*There Will Be Blood*)	Joaquin Phoenix, Reese Witherspoon, Josh Brolin	Paul Thomas Anderson is a much-loved director, and this time he's adapted a novel by Thomas Pynchon for extra prestige. Add in an A-list cast that includes Joaquin Phoenix and Josh Brolin.
INTERSTELLAR 11/7	**CHRISTOPHER NOLAN** (*Inception*)	Matthew McConaughey, Anne Hathaway, Jessica Chastain	Christopher Nolan's films have not always won favor with Oscar voters (witness the *Dark Knight* snub), but his new sci-fi adventure boasts an Academy-friendly cast and a more serious subtext.
INTO THE WOODS 12/25	**ROB MARSHALL** (*Chicago*)	Meryl Streep, Johnny Depp, Emily Blunt	The Academy loves a good musical. And Meryl Streep is playing a nasty witch. Plus, the original Broadway composer, Stephen Sondheim, joined *Chicago*'s Rob Marshall to adapt the fractured fairy tale.
SELMA 12/25	**AVA DUVERNAY** (*Middle of Nowhere*)	David Oyelowo, Oprah Winfrey, Tom Wilkinson	A decades-overdue biopic of Martin Luther King Jr., starring David Oyelowo (*Lee Daniels' The Butler*), is a likely contender, but can it go the distance one year after *12 Years a Slave* took the top prize?
UNBROKEN 12/25	**ANGELINA JOLIE** (*In the Land of Blood and Honey*)	Jack O'Connell, Garrett Hedlund	Angelina Jolie may be unproven as a director, but her film seems like perfect Oscar bait: the outsize true story of Olympian–turned–WWII hero Louis Zamperini, based on a beloved best-seller.
WILD 12/5	**JEAN-MARC VALLÉE** (*Dallas Buyers Club*)	Reese Witherspoon, Laura Dern	In a bid for her second Oscar (after 2005's *Walk the Line*), Reese Witherspoon sheds her makeup and hits the road in Jean-Marc Vallée's eagerly awaited version of Cheryl Strayed's gritty memoir.

WITHERSPOON: DIMITRIOS KAMBOURIS/GETTY IMAGES; STREEP: MONICA SCHIPPER/GETTY IMAGES; OYELOWO: ALBERTO E. RODRIGUEZ/GETTY IMAGES FOR NAACP IMAGE AWARDS; OSCAR STATUETTE: ALBERT WATSON/OSCAR ® STATUETTE © AMPAS ®; CHASTAIN: JONATHAN LEIBSON/WIREIMAGE.COM; BALE: VERA ANDERSON/WIREIMAGE.COM

Illustration by **ARIAN BEHZAHDI**

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* **SHOULD YOU TRUST US?** In last year's Fall Movie Preview, five of the 12 films we included on this list earned a Best Picture nomination; nine received at least one Oscar nod

FALL MOVIE PREVIEW

NOV

IN THIS MONTH

The Theory of Everything [P. 63] ◆ Beyond the Lights [P. 63]
Bosses 2 [P. 64] ◆ Big Hero 6 [P. 65] ◆ Rosewater [P. 66] ◆ Fury

Interstellar

RELEASE DATE

11/7

STARRING • Matthew McConaughey, Jessica Chastain, Anne Hathaway

DIRECTED BY • Christopher Nolan

NOT YET RATED

Matthew McConaughey

◆ The Hunger Games: Mockingjay—Part 1 [P. **64**] ◆ Dumb and Dumber To [P. **64**] ◆ Horrible
[P. **69**] ◆ Foxcatcher [P. **70**] ◆ The Imitation Game [P. **70**] ◆ Penguins of Madagascar [P. **71**]

LIKE MOST CHILDREN of the '70s, Christopher Nolan first became enamored with the movies thanks to a certain space opera set a long time ago in a galaxy far, far away. But the filmmaker cites another sci-fi milestone as a major influence. "I saw *2001: A Space Odyssey* when it was rereleased in England in the wake of *Star Wars*' success and the craze for science fiction," says Nolan, a dual citizen of the U.S. and Britain. "I was 7 years old, so I couldn't claim to have understood the film. I just felt this extraordinary experience of being taken to another world. It had a larger-than-life quality."

Now the director who made Batman soar to arty heights and turned Leonardo DiCaprio into a top-spinning dream thief is launching his own cinematic space odyssey. As with every Nolan production, *Interstellar* is shrouded in secrecy that is either alluring or irritating, depending on your perspective. The story is set in a near future when Earth can no longer produce enough food to support the population. Matthew McConaughey is Cooper, a widower and engineer who leaves his two young kids to join a group of spacefaring scientists (including Anne Hathaway) to travel to planets beyond the solar system in search of solutions, if not a new home for humankind.

"It's a thrilling interaction between grand spectacle and intimate, intense relationships," says John Lithgow, who plays Cooper's father-in-law. (The star-studded cast also includes Jessica Chastain, Wes Bentley, Casey Affleck, Michael Caine, Ellen Burstyn, and possibly even Matt Damon in a cameo.) "More so than many films of this genre, Chris found a way to make fantastic drama out of cosmic ideas and current human anxieties."

The first seeds of *Interstellar* were planted in 2006, when renowned physicist Kip Thorne tried to develop a movie that played with theoretical astrophysics—how grooves in the fabric of space-time known as wormholes might be used to traverse the universe. He partnered with producer Lynda Obst (who'd helped bring Carl Sagan's *Contact* to the screen) and sold a pitch to Steven Spielberg, who in turn hired screenwriter Jonathan Nolan (*Memento*) to pen a script.

The project evolved and stalled over several years until Jonathan's brother Christopher asked to take a crack at it. Christopher reworked the story to incorporate some sci-fi ideas he'd been nursing since he was a *Star Wars*-dreamy, *2001*-gobsmacked kid. (He declines to elaborate precisely which ideas those were, for fear of revealing spoilers.)

During last year's four-month shoot, Nolan continued to shun CGI for visceral verisimilitude and practical world making: Alberta, Canada, doubled as imperiled Earth. The wastelands of Iceland became a watery planet. And on the same vast L.A. soundstages where he'd built the Batcave, Nolan assembled fully enclosed spacecraft inspired by NASA designs. The actors didn't have to pretend to see space when they looked out the windows: Nolan projected black holes and the dizzying spin of stars onto massive screens that surrounded the sets.

Anne Hathaway

Hathaway, who'd trained for months to play Catwoman in *The Dark Knight Rises*, didn't trust Nolan's assurance that she wouldn't have to prep so rigorously for *Interstellar*. After testing out the 40-pound space suits before production, she found a Navy SEAL to get her in shape. It didn't always help. While shooting a zero-gravity scene, Hathaway got increasingly lightheaded as the tight-fitting harness cut off her circulation. She managed to soldier through the scene—"I kept telling myself, 'Don't be a wimp, Hathaway!'" she says—but looked green by the end. "Chris felt terrible, and he was blowing on the back of my neck to cool me down," she says. "But I was proud I did not faint and finished the scene, because you never want to disappoint Christopher Nolan." She adds: "Matthew never had a problem with it, of course. He was reciting poetry the entire time."

"I WAS PROUD I DID NOT FAINT AND FINISHED THE SCENE, BECAUSE YOU NEVER WANT TO DISAPPOINT CHRISTOPHER NOLAN."

—ANNE HATHAWAY

Nolan says he appreciated his cast's Right Stuff commitment because it embodies the tone of a movie that resists the usual cynicism of modern sci-fi dystopias. "We have spirited actors playing spirited characters who are trying to make the best of a bad situation and doing a rather good job at it," Nolan says. And so *Interstellar* boldly goes to a place where few sci-fi epics dare to trek: optimism.

—JEFF JENSEN

(PREVIOUS SPREAD AND THIS PAGE) MELINDA SUE GORDON (2); (OPPOSITE PAGE) *THE THEORY OF EVERYTHING*: LIAM DANIEL; *BEYOND THE LIGHTS*: SUZANNE TENNER

ONE MORE THING ▷ Wally Pfister, Christopher Nolan's longtime

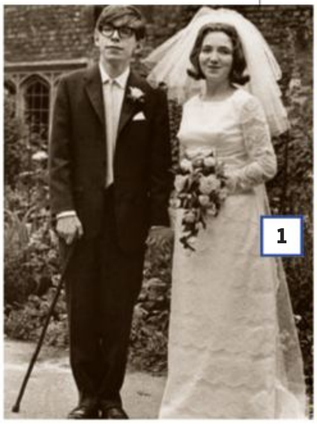
• REAL TO REEL •

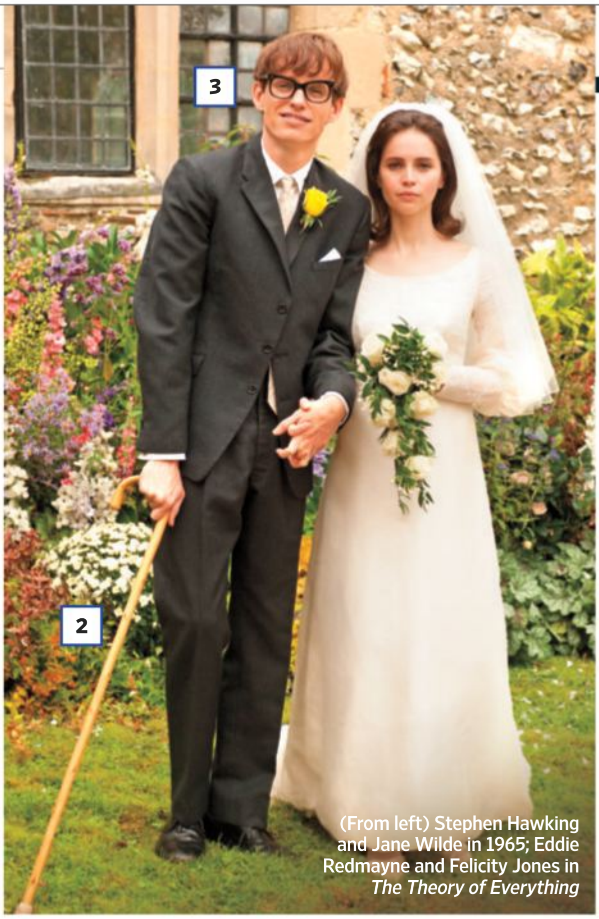
The Theory of Everything

STARRING • Eddie Redmayne, Felicity Jones
DIRECTED BY • James Marsh
NOT YET RATED

RELEASE DATE
11/7

***LES MISÉRABLES* STAR** Eddie Redmayne plays Stephen Hawking in a film that tracks the famed theoretical physicist's relationship with his first wife, Jane (Felicity Jones), and the struggles they faced after he was diagnosed with the crippling degenerative illness ALS (also known as Lou Gehrig's Disease). "At age 21, he was a vibrant, funny young man and he fell deeply in love with this woman," says Redmayne. "Our film is about how they defied all the odds." To prepare for the role, the actor met with Hawking himself. "Even now, when he's unable to move," the actor says, "you can still see such effervescence in his eyes." Director James Marsh, best known for his work on documentaries, including the 2009 Oscar winner *Man on Wire*, studied archival images to give the film authenticity. —CLARK COLLIS





(From left) Stephen Hawking and Jane Wilde in 1965; Eddie Redmayne and Felicity Jones in *The Theory of Everything*

1 **SAY YES TO THE DRESS** The filmmakers studied the Hawkings' 1965 wedding photos to re-create the event in the film. "When we had photographs and documentary footage of Stephen that related to our story, we tried to reproduce them as best we could," says director James Marsh.

2 **CANE ENABLED** Hawking had been diagnosed with ALS just a few years before his wedding, but the photos revealed that he was already severely affected physically. "His choice to have a walking stick even in that staged photo meant that the decline was strong enough that he couldn't stand by himself for that moment," says actor Eddie Redmayne.

3 **FULL BEAM** The archival shots showed something else to Redmayne. "There are some photos where he is incredibly smiley," says the actor. "It was a great moment of happiness."

Gugu Mbatha-Raw and Anisha Gibbs

BEYOND THE LIGHTS

STARRING • Gugu Mbatha-Raw, Minnie Driver, Nate Parker, Danny Glover
DIRECTED BY • Gina Prince-Bythewood • **RATED** • PG-13 • **RELEASE DATE** • **11/14**

Gugu Mbatha-Raw felt more comfortable in her corsets for the colonial drama *Belle* than with the artificial nails she put on to play a pop star in writer-director Gina Prince-Bythewood's *Beyond the Lights*. "I broke so many nails—they were always lying all over the place," she recalls, laughing. But starring as Noni—a songstress torn between her calculating momager (Minnie Driver) and her attraction to a sweet security guard (Nate Parker)—required more than multiple trips to the manicurist. The British actress spent hours in the recording studio ("I sing on every track," she says), learned numerous dance routines, and even took notes backstage at the 2012 Grammy Awards. —NINA TERRERO

cinematographer, was unavailable to shoot *Interstellar* because he was helming his directorial debut, *Transcendence*. Instead, Nolan worked with Hoyt van Hoytema (*Her*, *The Fighter*).

Jeff Daniels and Jim Carrey

DUMB AND DUMBER TO

STARRING • Jim Carrey, Jeff Daniels, Kathleen Turner, Rob Riggle • **DIRECTED BY** • Peter and Bobby Farrelly
RATED • PG-13 • **RELEASE DATE** • **11/14**

Too stupid to live, but too beloved to die. Harry and Lloyd, the dim-witted stooges running on a fistful of neurons in 1994's *Dumb and Dumber*, are back. Even after two decades, returning costars Jeff Daniels and Jim Carrey found it easy to slip into that empty headspace again. "From the minute we started filming, it was like we went back in time," says codirector Peter Farrelly. When the pair learn that Harry (Daniels) may have fathered a daughter, they set out to find her in hopes that she might donate a needed kidney. Of course, what he could really use is a brain transplant. "It's very freeing to be that stupid, very Zen," says Daniels. "I'd highly recommend it." —KEITH STASKIEWICZ

Jason Sudeikis, Charlie Day, and Jason Bateman

HORRIBLE BOSSES 2

STARRING • Jason Bateman, Jason Sudeikis, Charlie Day, Chris Pine, Christoph Waltz
DIRECTED BY • Sean Anders
RATED • R
RELEASE DATE • **11/26**

The three hapless employees played by Jason Bateman, Jason Sudeikis, and Charlie Day in 2011's *Horrible Bosses* are still grappling with beastly supervisors, but there's a twist: Now they're self-employed. After inventing a Shower Buddy gadget they think will make them millionaires, the trio end up in a kidnap/ransom scheme targeting the father-son investors (Christoph Waltz and Chris Pine) who ripped them off. "That obviously goes sideways pretty quickly," Bateman says. "We are forced into another situation that smarter guys probably wouldn't find themselves in." Kevin Spacey, Jennifer Aniston, and Jamie Foxx also return, but Seth Gordon—who directed the first film—has handed the helm to *That's My Boy*'s Sean Anders, so there is a new boss after all. —ANTHONY BREZNICAN

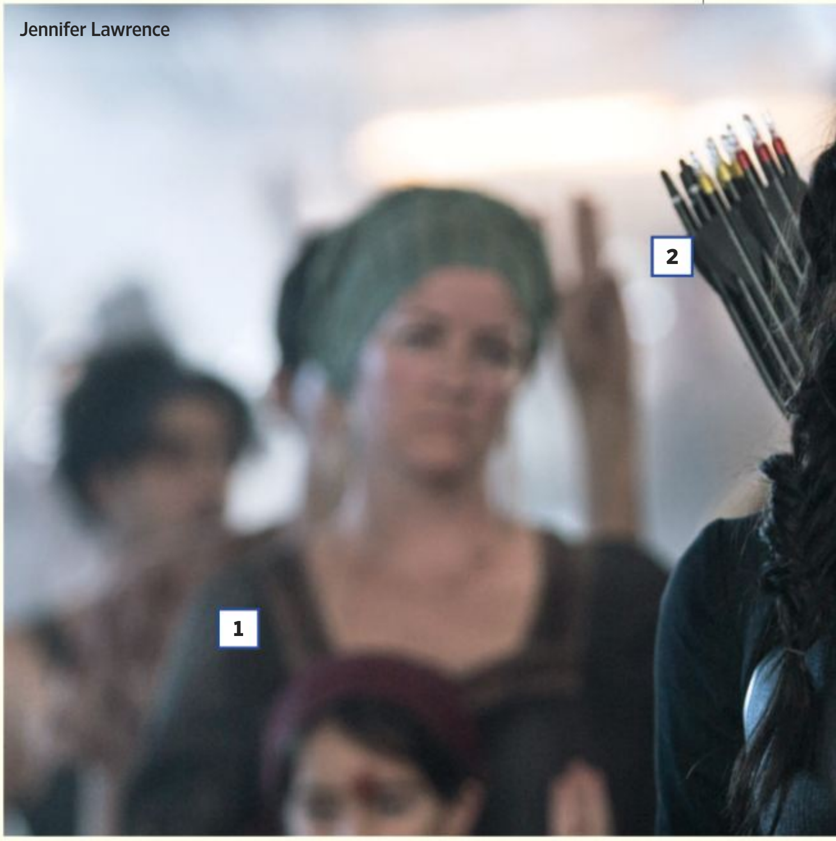
DUMB AND DUMBER TO: HOPPER STONE; *HORRIBLE BOSSES 2*: JOHN P. JOHNSON; *THE HUNGER GAMES: MOCKINGJAY—PART 1*: MURRAY CLOSE; *BIG HERO 6*: COURTESY OF DISNEY

• BEHIND THE LOOK •

The Hunger Games
MOCKINGJAY—PART 1

STARRING • Jennifer Lawrence, Josh Hutcherson, Liam Hemsworth, Woody Harrelson
DIRECTED BY • Francis Lawrence
NOT YET RATED

RELEASE DATE
11/21

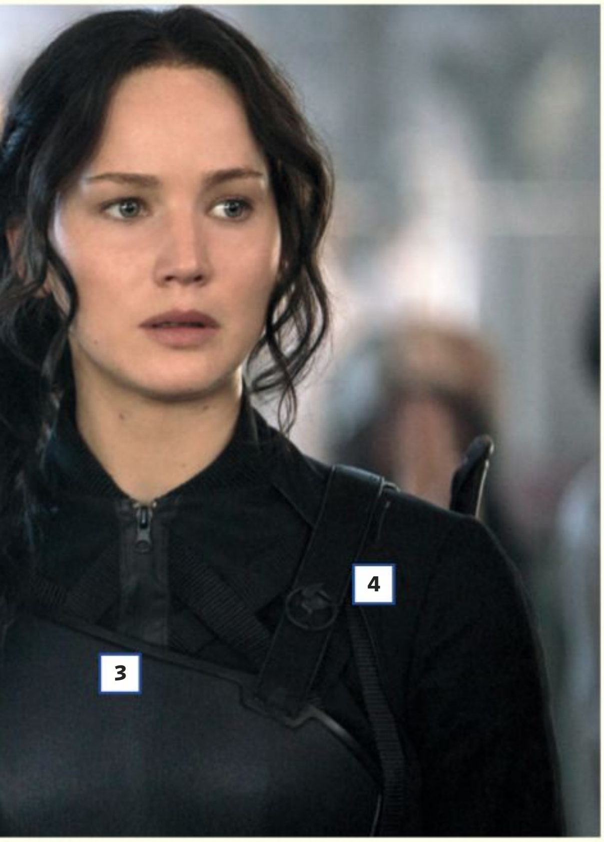


Jennifer Lawrence

1 **MELANCHOLY MOOD**
Mockingjay introduces a more somber color palette in its new costumes and locales, including rebel headquarters in District 13. "You're sort of hit with the harsh reality of the consequences of war," director Francis Lawrence says.

2 **STRAIGHT SHOOTER**
After shooting the *Hunger Games* movies, Jennifer Lawrence has become quite the archer. "She didn't have to practice too much," says her director. True to Suzanne Collins' novel, it's Jeffrey Wright's Beetee who designs Katniss' new arrows with special explosive capabilities.

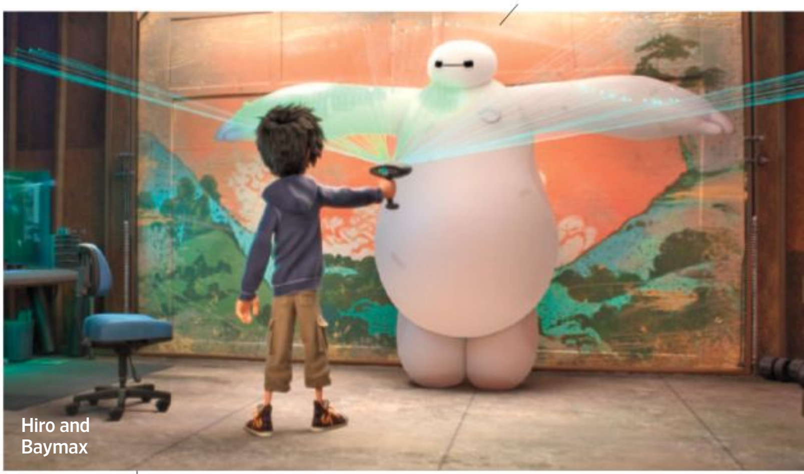
OVER THE COURSE of two *Hunger Games* films, Katniss Everdeen (Jennifer Lawrence) has been unflinchingly confident. But in *Mockingjay—Part 1*, the teen heroine suffers a bout of age-appropriate angst as she reluctantly becomes a rebel leader. "It's a very confusing, conflicted, complicated time for Katniss," says Francis Lawrence, who also directed 2013's *Catching Fire*. "She's distraught, confused, angry." He won't reveal how he's divided the final book in Suzanne Collins' trilogy, but expect the addition of power-hungry President Alma Coin (Julianne Moore) to keep tensions high. "There's more of her than in the book," he notes. Here's how Katniss comes into her own. —NINA TERRERO



3 **COMBAT-READY**
Katniss dons sleek body armor with protective boots, knee and elbow pads, and a tailor-made chest plate that sparkles with an iridescent indigo sheen recalling the feather-trimmed gown she wore in *Catching Fire*. "It's the warrior version of her mockingjay look," says the director.

4 **A REBEL'S REMINDER**
Katniss' trademark gold-plated mockingjay pin has been exchanged for a new black-on-black token. "Stylistically, this is something that Cinna designed for her before he was beaten in *Catching Fire*," Francis Lawrence says.

Seriously, when do I get my hug?



Hiro and Baymax

Big Hero 6

STARRING • Scott Adsit, Maya Rudolph, Damon Wayans Jr.

DIRECTED BY • Don Hall and Chris Williams

NOT YET RATED

RELEASE DATE
11/7

***HUGGABLE* IS NOT** generally a word one associates with robots. So when filmmakers Don Hall and Chris Williams kept hearing it come up in brainstorming sessions for a story inspired by the little-known Marvel comic *Big Hero 6*, which featured a bodyguard robot named Baymax, they knew creating their mechanical protagonist would be a challenge. A research trip took them to MIT, Harvard, and finally Carnegie Mellon, where they met a scientist who was working on an inflatable vinyl robotic arm. "Baymax's entire personality came out of that trip: the idea of him being a compassionate nurse robot," says Hall. Scott Adsit, best known as the perpetually flustered Pete Hornberger on *30 Rock*, provides the friendly medic's soothing voice. "Scott found nuance in Baymax's lines and made it funny and emotional," adds Hall.

But caretaking is truly all Baymax can do, which presents a bit of a problem when the masked villain Yokai attacks the mythical city San Fransokyo. Luckily, 14-year-old robotics prodigy Hiro (*Supah Ninjas*' Ryan Potter) devises a plan. "Hiro gets the idea that maybe he can turn this robot that's designed to heal into a warrior," says Williams. Just a totally cuddly one. —LINDSEY BAHR

• THE DIRECTOR •

JON STEWART

JON STEWART'S DIRECTING debut is not a comedy. In fact, it's about as far from funny as he could get. The *Daily Show* host adapted *Rosewater* from the 2011 memoir of Iranian-born journalist Maziar Bahari, who was arrested, imprisoned, and tortured for 118 days following Iran's highly contested 2009 presidential election. While it might seem like odd source material for a comedian, Stewart has a personal connection to the story: Bahari had appeared in a 2009 *Daily Show* segment with Jason Jones. Bahari's interrogators later used that sketch against him as evidence that he was a Western collaborator. Stewart, 51, breaks down the backstory on his first film behind the camera. —SARA VILKOMERSON

ROSEWATER

STARRING •
Gael García Bernal,
Nasser Faris,
Shohreh Aghdashloo
DIRECTED BY •
Jon Stewart
NOT YET RATED

RELEASE DATE
11/7

When did you first meet Maziar Bahari?
STEWART It was after he got out [of prison] and came on the show. We became friendly and started having breakfast whenever he was in town. He told me he was writing this book. Unfortunately, in this line of work you read more than your fair share of I've-been-imprisoned-in-another-country-for-merely-reporting autobiographies. But *this* was incredible. Maziar is an incredibly warm, intelligent, and sort of sparkly fella who has an ability to maintain his sense of humor. He was able to stand back and observe his own situation and feel the absurdity of it, and that allowed him to not lose his mind.

I hear you asked J.J. Abrams and Ron Howard for their opinions of your screenplay.
Yes, I did. They were both awfully gracious. Basically, I would ask anybody who came on the show who is in the business, "While you're sitting here, would you mind..." [*Laughs*] I was that dick in a coffee shop with a script.

Why did you cast Gael García Bernal as Bahari?
Knowing Maziar made casting him more

> "NOT TO SOUND TOO RUMSFELDIAN, BUT I DIDN'T KNOW WHAT I DIDN'T KNOW GOING IN."
> **—JON STEWART ON DIRECTING HIS FIRST FEATURE**

ONE MORE THING ▷ Jon Stewart discovered he was just as recognizable

(From top) Jon Stewart on the set; Nasser Faris and Gael García Bernal

difficult. He's got an elfin quality of mischief that Gael, when he read for the role, really captured. It's difficult to retain a sense of that while in solitary confinement. I asked Maziar, "How would you feel about Gael playing you?" [*Imitates Bahari*] "I do not know if he's handsome enough to play me."

You filmed for five weeks in Jordan—I'm guessing it was different from *The Daily Show*.

It was a pretty seat-of-the-pants operation. Not to sound too Rumsfeldian, but I didn't know what I didn't know going in. I brought five crew members, and the rest was local. Pretty much everybody there did the film in their second language, and some in their third. Except for me. [*Laughs*]

How did the shoot go overall?

Did you ever work at a restaurant? Remember your first or second day, how simple s--- like "Where is the ketchup?" takes you five minutes where it takes someone else 10 seconds? Especially early on, there were a lot of people who didn't know where we kept the ketchup.

That makes sense.

Well, I think you'll find Spielberg making the Ketchup Analysis very often.

Last December, an Iranian TV show called you a CIA Zionist spy.

[*Laughs*] Apparently that is the case. Look, I don't ever forget how fortunate I am. To be able to express displeasure or discomfort with the powers that be is a luxury not afforded to people in other countries. In some ways, this movie is a love letter to being able to express yourself.

Do you want to keep directing films?

It depends on who else I can get arrested.

in Jordan thanks to his appearance on the Egyptian satirical comedy series *Al-Bernameg*, one of the most popular TV shows in the Arab world.

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• ON THE SET •

Fury

STARRING • Brad Pitt, Logan Lerman, Shia LaBeouf, Jon Bernthal, Michael Peña

DIRECTED BY • David Ayer

NOT YET RATED

RELEASE DATE

11/14

MOST DIRECTORS TRY to prevent actors from fighting. But while shooting the fictional WWII tank movie *Fury*, David Ayer had his five stars—Brad Pitt, Logan Lerman, Shia LaBeouf, Jon Bernthal, and Michael Peña—start each day by attempting to beat the crap out of one another. "We put them through martial-arts training and physical combat classes," says Ayer (*End of Watch*). "It's a great ice-breaker for actors. There's something very honest about being punched in the face." Despite all the famous—and hopefully undamaged—faces in the cast, producer John Lesher says the real star is Fury itself, a 30-ton gun-on-tracks "played" by an antique Sherman tank. "It has such personality," he says. "It's just this beast." —CLARK COLLIS

Logan Lerman and Brad Pitt

Logan Lerman and Brad Pitt

TANKS FOR EVERYTHING

Though the film is set in Germany, it was shot in the U.K., partly because of the large number of antique tanks in its museums and private collections. "They're very temperamental," says producer John Lesher about the now-70-year-old vehicles. In all, 10 vintage tanks were used in *Fury*.

PRACTICE, PRACTICE

Prior to shooting, the five lead actors went to boot camp for simulated tank exercises. "Targets in the field would pop up out of nowhere," says military adviser David "Sting" Rae. "They'd have to spot it, react to it, come up with a gunnery order. They [acquired] muscle memory very, very quick."

FAST AND *FURY*-OUS

David Ayer's *End of Watch* star Michael Peña plays Fury's driver and often operated the tank for real during production. "He's a really good driver," says Ayer, who co-wrote the script for the original *Fast and the Furious*. "He was the guy I went to when I needed the tank to hit a certain mark."

PAINT JOB

Fury is a fictional story, but Ayer was obsessed with historical accuracy. How obsessed? "I have photos of him painting the tanks the color that he wanted," says Logan Lerman, who plays a wet-behind-the-ears soldier on the tank crew. "He's a maniac—we were all maniacs on that set."

(PREVIOUS SPREAD) STEWART: LAITH MAJALI; *ROSEWATER*: NASSER KALAJI; (THIS PAGE) GILES KEYTE

(From left) Steve Carell and Mark Ruffalo; Channing Tatum

Foxcatcher

STARRING • Steve Carell, Channing Tatum, Mark Ruffalo
DIRECTED BY • Bennett Miller
RATED • R

RELEASE DATE
11/14

***CAPOTE* DIRECTOR** Bennett Miller likes to blend fact with fiction and find the buried truth that lies in between. In *Foxcatcher*, which debuted to raves at May's Cannes Film Festival, he investigates another infamous murder, the bizarre 1996 shooting of an Olympic wrestler by blue-blooded benefactor John du Pont. "There's something about it that's mysterious, a story that seemed on the surface sensational and at times absurd and funny, but had a very dark undercurrent to it," Miller says.

Steve Carell plays against type as the eccentric and erratic du Pont, who turned his Pennsylvania horse farm into an Olympic training facility for champion wrestling brothers Mark and Dave Schultz (Channing Tatum and Mark Ruffalo). To help locate a character far from his deadpan *Office* boss, Carell wore a prosthetic nose. "Just the reflection of what you see in other people and how they respond to you, I could tell that I was off-putting," he says. "It was a little creepy."

Miller, who memorably cast Jonah Hill in *Moneyball*, saw an advantage in playing with Carell's public persona. "That it's not obvious was part of the reason why it was right," Miller says, "because who we think [du Pont] is and who he turns out to be are very different things." —JEFF LABRECQUE

(THIS SPREAD) *FOXCATCHER*: SCOTT GARFIELD (2); *THE IMITATION GAME*: JACK ENGLISH; *THE HOMESMAN*: DAWN JONES; *PENGUINS OF MADAGASCAR*: DREAMWORKS ANIMATION

THE IMITATION GAME

STARRING • Benedict Cumberbatch, Keira Knightley, Matthew Goode • **DIRECTED BY** • Morten Tyldum
NOT YET RATED • **RELEASE DATE** • **11/21**

From Steve Jobs to Mark Zuckerberg, we've seen our share of Silicon Valley biopics. Now Alan Turing, the brilliant mathematician who arguably paved the way for modern tech titans, gets his moment of prestige-pic glory. *The Imitation Game* is partly set during WWII as Turing (Benedict Cumberbatch) and his team of proto-hackers race to break the Nazis' Enigma code. But it also traces Turing's repressed boarding-school years as well as his final days in the 1950s facing prosecution for homosexuality. "I don't like period films, so I'm very surprised I ended up doing a British period movie," says Norwegian director Morten Tyldum, best known for the 2011 Jo Nesbø adaptation *Headhunters*. "As soon as I started reading about Alan Turing, I got obsessed."

Cumberbatch also became fixated on Turing. The *Sherlock* star replicated the math whiz's stutter, attempted to learn how the elaborate code-breaking machine worked—"I tried my hardest, but it's friggin' hard," he says—and even began running like Turing, a world-class marathoner. "Running in period shoes!" he exclaims. "That's the only thing I had actor grumbles about." Arch support may have been a tougher puzzle to solve than Enigma. —STEPHAN LEE

Keira Knightley and Benedict Cumberbatch

AIR RAID
BREAKFAST
6 A.M
1/8

ALSO PLAYING

THE BETTER ANGELS
Director A.J. Edwards explores Abraham Lincoln's boyhood, with Jason Clarke as Abe's dad. **11/7**

THE HOMESMAN

Tommy Lee Jones directed, co-wrote, and stars as a claim jumper who helps a pioneer woman (Hilary Swank) transport three women across the prairie. **11/7**

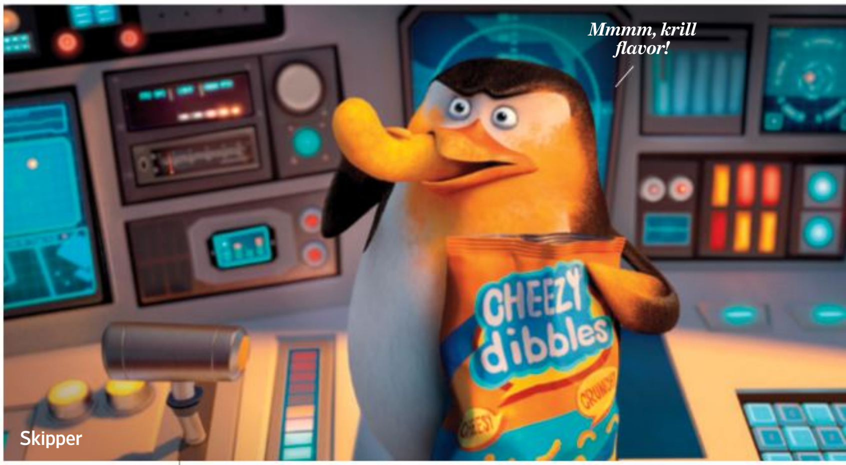
A MERRY FRIGGIN' CHRISTMAS
Joel McHale endures a road trip with his oddball dad (Robin Williams) to retrieve his son's Christmas presents. **11/7**

PULP
"Common People" no more, the famed Britpop group reunite after 15 years. **11/19**

V/H/S: VIRAL
Fame-seeking teens become the accidental stars of an Internet sensation in a found-footage thriller. **11/21**

THE BABADOOK

A widow and her son grapple with a demonic book in their home. **11/26** —LINDSEY BAHR



Mmmm, krill flavor!

Skipper

Penguins of Madagascar

STARRING • Benedict Cumberbatch, John Malkovich, Ken Jeong
DIRECTED BY • Eric Darnell and Simon J. Smith
NOT YET RATED

RELEASE DATE
11/26

FOR 10 YEARS, Eric Darnell has had penguins on the brain—ever since he codirected the first *Madagascar* with Tom McGrath. "We had both been working on separate penguin movies that had been canned, so we added them into our movie and they caught everyone's imagination," he says. Skipper, Kowalski, Rico, and Private proved so popular with audiences that they snagged their own long-running series on Nickelodeon—and now a feature film of their own.

In the new spy-thriller spin-off, the flightless waterfowl leave the circus where *Madagascar 3* ended to join the North Wind, an undercover animal-rescue group led by a Bond-like wolf named Agent Classified (voiced by Benedict Cumberbatch). They soon run into an old nemesis, an octopus named Dave (John Malkovich) who "holds a great resentment to the penguins because he would be upstaged by [them] at the zoo," Darnell says. While recording his lines early in the production, Malkovich got so into character that he would wave his arms around like tentacles without even realizing it. Fortunately, the filmmakers videotaped the star's over-the-top antics to inspire Dave's cephalopodian movements. "Once you have that performance, it is much easier to take that to the animator," says codirector Simon J. Smith. Hmmm…perhaps *Octopus of Madagascar* will be next. —JAKE PERLMAN

DEC

IN THIS MONTH

The Hobbit: The Battle of the Five Armies [*P.* **75**] ◆ Annie [*P.* **75**]

Paddington [*P.* **77**] ◆ Into the Woods [*P.* **77**] ◆ Wild [*P.* **78**]

Selma

RELEASE DATE

12/25

STARRING • David Oyelowo, Carmen Ejogo, Tom Wilkinson, Oprah Winfrey

DIRECTED BY • Ava DuVernay

NOT YET RATED

Tessa Thompson, Omar Dorsey, Colman Domingo, David Oyelowo, André Holland, Corey Reynolds, and Lorraine Toussaint

◆ Night at the Museum: Secret of the Tomb [P. **75**] ◆ Unbroken [P. **76**] ◆ Mr. Turner [P. **77**]
◆ Exodus: Gods and Kings [P. **80**] ◆ Big Eyes [P. **82**] ◆ Inherent Vice [P. **83**]

Oyelowo and Carmen Ejogo

A CROSS, constructed entirely of lightbulbs, shines behind David Oyelowo as he approaches the pulpit of Atlanta's 145-year-old Wheat Street Baptist Church. It's a steamy June night, and 500 extras—including U.S. Rep. John Lewis, a key architect of the civil rights movement—eagerly await the British-born actor's first attempt to preach as Dr. Martin Luther King Jr. But just as director Ava DuVernay puts on her headphones and does a last sound check, a freak lightning storm threatens the safety of the crew and forces the production to shut down.

Delays are nothing new in the long saga of bringing MLK's life to the big screen. Despite the success of Hollywood movies focused on African-American figures Malcolm X, Ray Charles, and, most recently, Jackie Robinson and James Brown, it took the work of a relatively unknown female director, a British actor, and Oprah Winfrey to make an MLK biopic finally happen. *Selma* chronicles the Nobel Prize-winning civil rights leader during three intense months in 1965, from the "Bloody Sunday" assault on protesters to the historic march through Alabama that led to the passage of the Voting Rights Act. The film will have an Academy run in December before rolling out nationwide by MLK weekend in January, just in time for the 50th anniversary of the events it depicts.

"My vision was surrounding King with the band of brothers and sisters that got him to where he was," says DuVernay, who won the Best Director prize at the 2012 Sundance Film Festival for her second feature, *Middle of Nowhere*, starring Oyelowo. "You see King's vulnerability, you see when he gets angry, you see the complexity. But part of the complexity is he didn't do it alone. This is a film that shows a black community that activated a nation to come together behind what was right."

British screenwriter Paul Webb wrote the first draft of *Selma* back in 2007, centering on King's contentious relationship with President Lyndon B. Johnson. (DuVernay shifted the focus to a more intimate look at the hero, including his complicated relationship with his wife, Coretta, played by *The Purge: Anarchy*'s Carmen Ejogo.) Directors as varied as Paul Haggis, Spike Lee, and Stephen Frears circled the project. Lee Daniels signed on to direct in 2010, casting Oyelowo in the lead after hiring the actor for *The Paperboy*. .

For his part, Oyelowo says he was undaunted by the challenge of playing one of the most famous men in history. "It's never felt like a movie," he says. "It's always felt like an appointment. It felt like a calling." He also proved instrumental in putting *Selma* together when Daniels backed out to avoid tackling another civil rights story so soon after *The Butler*, in which Oyelowo played the firebrand son of Forest Whitaker's title character. The actor suggested his *Middle of Nowhere* director for the job, then recruited his *Butler* costar Oprah Winfrey to produce—which helped secure a green light from Paramount. Winfrey also agreed to take a small role as Annie Lee Cooper, an activist who was beaten in her quest to vote. "If [the right to vote] didn't happen, there wouldn't have been an Oprah Winfrey," says DuVernay. "There was a poetry to seeing Oprah walk down that hallway of the registrar's office only to be rejected and told to sit her black butt down."

> "IT'S NEVER FELT LIKE A MOVIE. IT'S ALWAYS FELT LIKE AN APPOINTMENT. IT FELT LIKE A CALLING."
> **—DAVID OYELOWO**

Back at the Wheat Street Baptist Church, it's nearing midnight and the cameras are finally ready to roll. Oyelowo again takes the pulpit, dressed in a gray suit and a yellow tie. After gaining 30 pounds, shaving his hairline, and growing a mustache, the actor bears a spooky resemblance to King. His voice begins to crescendo until the crowd is on its feet, revved up by his demand for voting rights. "We will not wait any longer! Give us the vote!" he shouts. DuVernay calls "Cut!" She runs up clapping, headphones still on, a huge smile across her face. The cast, crew, and extras stand to applaud Oyelowo.

Later that night, Oyelowo, as King, recites a eulogy for slain activist Jimmie Lee Jackson (Keith Stanfield)—a solemn event that Lewis witnessed firsthand. "It started raining the day of the funeral—just like tonight," Lewis says. "And when David was getting up there, my mind kept going back to Dr. King standing in that little country church right outside of Selma." —NICOLE SPERLING

(PREVIOUS SPREAD AND THIS PAGE) ATSUSHI NISHIJIMA (2)

DID YOU KNOW ▷ Ava DuVernay's father, a truck driver, was

The Hobbit
THE BATTLE OF THE FIVE ARMIES

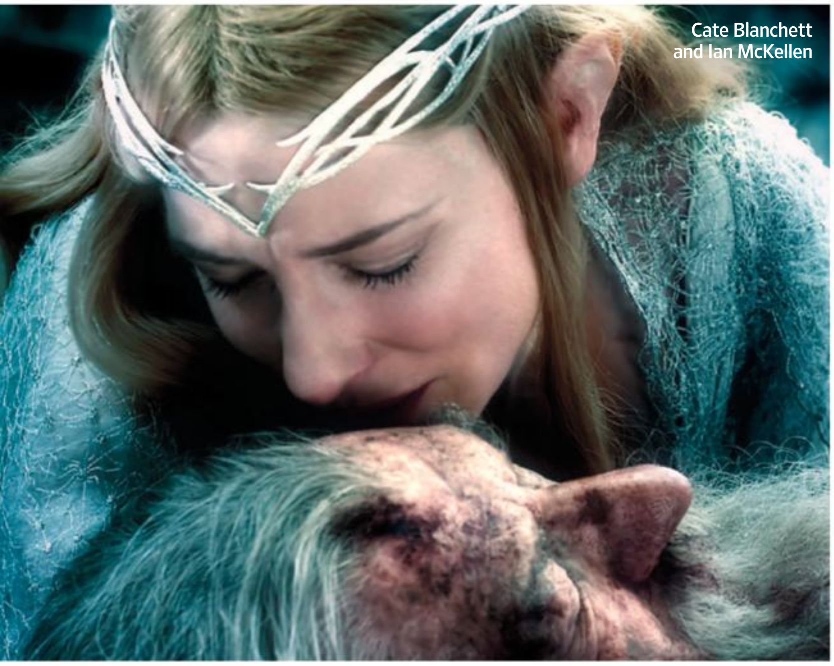
STARRING • Martin Freeman, Ian McKellen, Richard Armitage, Orlando Bloom, Evangeline Lilly
DIRECTED BY • Peter Jackson
NOT YET RATED

RELEASE DATE
12/17

"EVEN DRAGONS have their endings," observes Bilbo in a late chapter of J.R.R. Tolkien's *The Hobbit*. Peter Jackson's big-screen adaptation of Tolkien's 320-page tale was itself a bit of a dragon: three films, nearly two decades from conception, and more than a half-billion dollars in the making. And now it is coming to a close with *The Hobbit: The Battle of the Five Armies*. "I've been doing this for a long while, but there's no time for nostalgia yet," says Jackson. "We've still got a lot of work to do."

Jackson and his special-effects crew at Weta are burning the midnight oil to finish the final installment, easily the most ambitious of the trilogy. "The very end of *The Hobbit* is a very different piece of storytelling from the front of *The Hobbit*," says co-writer and co-producer Philippa Boyens. "It's much grander and historical in scope."

And while the trilogy's own dragon—the fearsome, avaricious Smaug (voiced by Benedict Cumberbatch)—will indeed meet his end, that's only the beginning of the enormous, CGI-testing battle of the title. Jackson insists that he won't lose his heroes' personal journey amid the bombast. "We definitely have big emotional moments in this," he says. "So hopefully we'll get you crying again with this one." —KEITH STASKIEWICZ


Cate Blanchett and Ian McKellen

ANNIE: BARRY WETCHER; *NIGHT AT THE MUSEUM: SECRET OF THE TOMB*: KERRY BROWN

Quvenzhané Wallis

ANNIE

STARRING • Quvenzhané Wallis, Jamie Foxx, Cameron Diaz
DIRECTED BY • Will Gluck
NOT YET RATED
RELEASE DATE • 12/19

Little Orphan Annie has a lot of fans. So director Will Gluck (*Friends With Benefits*) knows he has to justify his reimagining of the 1977 Broadway musical. "The first question is 'Why *Annie*?'" he says. His reply? "It's a timeless story of people trying to find a family." As Annie, Oscar nominee Quvenzhané Wallis (*Beasts of the Southern Wild*) is a modern-day foster kid living in NYC with her mutt, Sandy, when she meets cell-phone magnate and mayoral candidate William Stacks (Jamie Foxx). Cameron Diaz plays Miss Hannigan, Annie's jaded tether to the hard-knock life. And though the score includes new songs by indie favorite Sia, Gluck promises that the melody and lyrics of "Tomorrow" remain untouched. —KAREN VALBY

Dan Stevens and Ben Stiller

NIGHT AT THE MUSEUM: SECRET OF THE TOMB

STARRING • Ben Stiller, Robin Williams, Rebel Wilson, Owen Wilson, Dan Stevens **• DIRECTED BY •** Shawn Levy **• NOT YET RATED**
RELEASE DATE • 12/19

For his third and final adventure, museum security guard Larry (Ben Stiller) travels across the Atlantic with his teenage son (Skyler Gisondo) to London's British Museum. There, he seeks to repair the malfunctioning stone tablet that's been bringing exhibits such as Teddy Roosevelt (Robin Williams) and cowboy Jedediah (Owen Wilson) to life. This time, the action spills into the streets. The gang rides a double-decker bus, says director Shawn Levy, while Sir Lancelot (*Downton Abbey*'s Dan Stevens) can be seen "on a real horse galloping through Trafalgar Square." We suspect Guinevere prefers the Tube. —SARA VILKOMERSON

born and raised in Montgomery, Ala., and visited her when she was scouting the state capital for *Selma*. "He just cried," she says. "It was beautiful."

Unbroken

STARRING • Jack O'Connell, Domhnall Gleeson, Garrett Hedlund, Finn Wittrock, Miyavi
DIRECTED BY • Angelina Jolie
NOT YET RATED

RELEASE DATE
12/25

Director Angelina Jolie and Jack O'Connell on set; (inset) O'Connell

BEFORE U.S. Olympian–turned–WWII hero Louis Zamperini died on July 2 at age 97, director Angelina Jolie showed him the film she's made about him, adapted from Laura Hillenbrand's 2010 best-seller. "I brought it on my laptop to the hospital," says Jolie. "It was a deeply moving, very profound few hours of my life. Telling his story is a giant responsibility." It was certainly an extraordinary life: Zamperini competed in the 1936 Olympics in track, enlisted with the U.S. Air Force in WWII, survived a crash into the Pacific, spent 47 days marooned on a raft, and then endured over two years of torture in a Japanese POW camp.

Playing Zamperini was no easy task. Jack O'Connell, a veteran of British TV's teen drama *Skins*, had to lose nearly 30 pounds to appear emaciated in key scenes. "You learn not to think of your own problems," he says. "That's something you can attribute to Louie and Angie—they both strive to be selfless every day."

Luckily, not every day was so grueling: One night, O'Connell formed an impromptu band with producer Matthew Baer and costars Garrett Hedlund (who plays a fellow prisoner) and Miyavi (a real-life Japanese rocker who portrays a sadistic guard in the film). Their tunes included "Angie" by the Rolling Stones and, of course, the Kingsmen classic "Louie Louie." —SARA VILKOMERSON

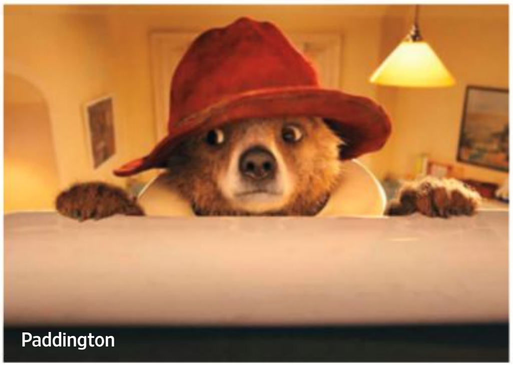
JOLIE AND O'CONNELL: DAVID JAMES

Timothy Spall

MR. TURNER

STARRING • Timothy Spall, Dorothy Atkinson, Marion Bailey
DIRECTED BY • Mike Leigh
NOT YET RATED
RELEASE DATE • **12/19**

Director Mike Leigh's movie follows the last 25 years of the prolific early-19th-century British seascape painter J.M.W. Turner (Timothy Spall), when he courts a lover, rejects another, and helps lay the foundations for impressionism. Before playing the role, Spall spent two years brushing up on his painting skills. "I came to the conclusion that by the end of it, I could paint as well as Turner could when he was about 8," says Spall, who's probably best known as Peter Pettigrew in the Harry Potter series. "He wasn't half bad when he was 8." Though he couldn't quite match Turner's artistry on canvas, Spall did win the best-actor prize at this year's Cannes Film Festival for his portrait of the artist. —JACOB SHAMSIAN

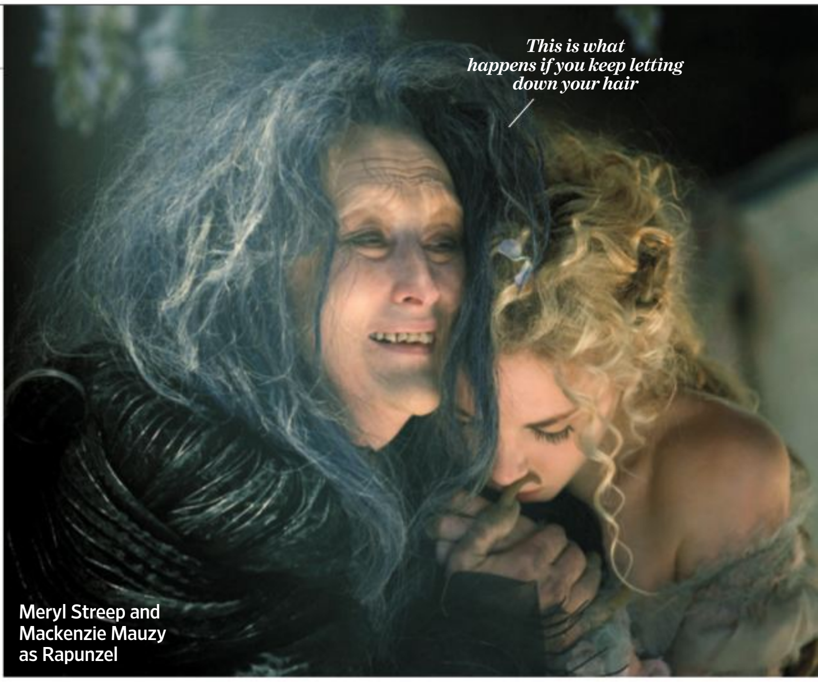

Paddington

PADDINGTON

STARRING • Ben Whishaw, Nicole Kidman, Hugh Bonneville
DIRECTED BY • Paul King • **NOT YET RATED** • **RELEASE DATE** • **12/25**

In an adaptation of Michael Bond's Paddington Bear tales, Nicole Kidman plays an evil taxidermist hell-bent on stuffing the marmalade-loving talking bear from Peru. "I think her agent assumed she'd never heard of *Paddington*," says director Paul King. "But she went, '*Paddington*? Of course I'll do that!'" The titular hero is a CG creation voiced by Ben Whishaw (*Skyfall*), who replaces King's original choice, Colin Firth. "I love Colin. But it slowly became clear that Paddington does not have the voice of a very handsome older man," says King. "Colin was the first to say, 'I just don't know that I have this within me.'" At least he wasn't a bear about it. —CLARK COLLIS

MR. TURNER: SIMON MEIN; *INTO THE WOODS*: PETER MOUNTAIN


This is what happens if you keep letting down your hair

Meryl Streep and Mackenzie Mauzy as Rapunzel

Into the Woods

STARRING • Meryl Streep, Johnny Depp, James Corden, Anna Kendrick
DIRECTED BY • Rob Marshall
NOT YET RATED
RELEASE DATE
12/25

HOW DO YOU TURN a dark, innuendo-laden Broadway musical about cynical fairy-tale figures into a family-friendly Disney flick? Enlist director Rob Marshall (*Chicago*) and the show's creators, Stephen Sondheim and James Lapine, to adapt the 1987 work about the interwoven adventures of Cinderella, Rapunzel, and Little Red Riding Hood, among others, for the screen.

Despite rumors that the film might present a watered-down, Disneyfied version of the musical, Marshall promises, "We've been incredibly faithful to the original." The movie will introduce flashbacks for certain characters, but the filmmakers won't be adding an Oscar-eligible original song. (Sondheim did pen a new number for Meryl Streep's iniquitous Witch that didn't make the film's final cut.) But when it comes to fan-favorite moments, Marshall says "it's all there"—including the pervy come-ons of the big bad Wolf (Johnny Depp) and a steamy tryst between the Baker's Wife (Emily Blunt) and Cinderella's Prince (Chris Pine).

Both Blunt and Pine surprised Marshall with their singing chops, but the director expects audiences will really buzz about Streep's vocal performance. "I don't think people will be remotely ready to hear her sing this material," he says. "The power from her is off the charts." Enough power, hopefully, to make *Mamma Mia!* feel like a distant wish. —MARC SNETIKER

THE ACTRESS

REESE WITHERSPOON

THE STAR OF bubbly hits *Legally Blonde* and *Sweet Home Alabama* doesn't seem like the obvious choice to play a grieving, heroin-shooting, sexually promiscuous woman who treks 1,000-plus miles by herself across the American Northwest. But Reese Witherspoon was captivated by Cheryl Strayed's 2012 memoir, *Wild*, which details the author's grueling, transformative hike on the Pacific Crest Trail after the death of her mother. "I read it in a day and I was floored—it was a completely raw, emotional book," says Witherspoon, 38, who immediately set out to bring the story to the screen. "I called [Strayed] right afterward. I said to her, 'I will get this movie made and I will do everything to protect the integrity of this story because it deserves as much and you deserve as much.' "

Witherspoon optioned Strayed's book with her own money and developed the project independently of any major studio through her newly created production company, Pacific Standard. "There's nothing wrong with the studio system," says the actress, an Oscar winner for playing June Carter Cash in 2005's *Walk the Line*. "I just didn't wanna get notes like 'We don't want Reese to do drugs'—things that would fundamentally change the molecular structure of the piece."

Working from a script by novelist Nick Hornby, author of *High Fidelity* and *About a Boy*, director Jean-Marc Vallée kept production to a tight 35 days on location in Oregon and California last October. "It's the hardest film I've ever made on many different levels: emotionally, physically," Witherspoon says. She thinks of herself as athletic, but the 10-hour days climbing in the wilderness tested her endurance. "I grew up outside, fishing and hiking in Tennessee and being outdoors all day and every day," she says. "But honestly,

WILD

STARRING • Reese Witherspoon, Laura Dern
DIRECTED BY • Jean-Marc Vallée
RATED • R

RELEASE DATE
12/5

> "HONESTLY, NOTHING PREPARES YOU FOR CARRYING A 40-POUND BACKPACK UP AND DOWN MOUNTAINS AND SNOW."
> **—REESE WITHERSPOON**

ONE MORE THING ▷ Reese Witherspoon's husband, Jim Toth, is Matthew

In *Wild*

nothing prepares you for carrying a 40-pound backpack up and down mountains and snow."

Vallée, who directed Matthew McConaughey to a Best Actor Oscar for last year's *Dallas Buyers Club*, admired Witherspoon's similar go-for-broke performance. "Little Reese got out of her comfort zone," he says. And that, it turns out, was exactly what the actress needed after a string of recent major-studio misfires such as *Water for Elephants* and *This Means War*. "I was a little directionless for a few years, to be totally honest," she says. "I can see it. As an artist you kind of fade in and out of inspiration."

She's begun taking a more active role in developing her own projects, including *Wild* and October's *Gone Girl* (on which she's serving as a producer, not an actress). And she has a better feeling about her other two acting gigs this fall, October's *The Blind Side*-like drama *The Good Lie* and Paul Thomas Anderson's December crime drama *Inherent Vice*. "The material showed up at the right time," she says.

Her *Wild* role may have also led the actress, previously known for being rather prim, to tap into her rowdier side. In May, she became a viral sensation courtesy of leaked videos that showed her partying at the Met Gala in New York City and singing on stage with Kenny Chesney at a New Orleans charity event. "I have to say, I am a lot of fun to hang out with," says Witherspoon, laughing. "People go, 'You're really fun!' And I'm like, 'Was I not fun before?' I like to have fun and I enjoy it, man. I would wanna sit next to me at an awards show!" Given the Oscar buzz that *Wild* is generating, we suspect she may have a pretty good seat next year. —TIM STACK

WITHERSPOON: TESH/CORBIS OUTLINE; *WILD*: ANNE MARIE FOX

McConaughey's agent, so the actress hired Jean-Marc Vallée to direct *Wild* after seeing an early cut of *Dallas Buyers Club*.

• BEHIND THE DESIGN •

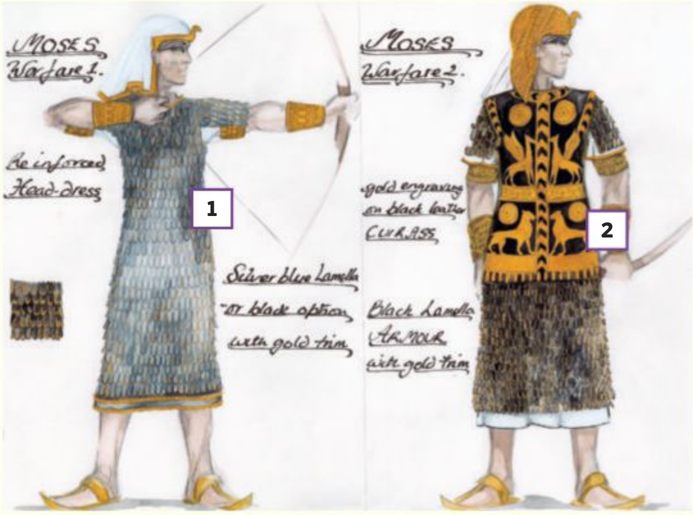
Exodus
GODS AND KINGS

STARRING • Christian Bale, Joel Edgerton, Sigourney Weaver
DIRECTED BY • Ridley Scott
NOT YET RATED

RELEASE DATE
12/12

"HE'S ONE OF the most fascinating characters I've ever studied," says Christian Bale of Moses, the Old Testament prophet he plays in *Exodus: Gods and Kings*. "All of his trials, his troubled life and his doubts, his rages and his extremes." The actor laughs at how Moses—who spoke to God, fought violent battles, parted seas, and struggled to free the enslaved Israelites no matter the cost—might fare in the modern era. "Can you imagine if he was alive today? He'd probably be on trial in the Hague." Hyperbole aside, *Exodus* aims to present a more rounded

(Clockwise) Christian Bale; early costume sketches; Sigourney Weaver



portrait of the man many know only from Sunday school.

That process began with director Ridley Scott. "As a filmmaker I'm always attracted by who the central character is and what they face," says Scott, who calls Moses' life one of the greatest adventures and spiritual experiences of all time. "I was knocked out by who he was...and the actual basics of the story." Scott also knew that Bale, with whom he was friendly but had never worked, would be perfect for the role. "I wanted to save something special for him," the director says. Scott's reenvisioning of the biblical story extends to Moses' onscreen look, achieved with the help of his longtime costume designer, Janty Yates (*Gladiator*). —SARA VILKOMERSON

1 **RUBBER-MADE**
The material for Moses' armor looks like metal, but it's car-bumper rubber. "It's light to the touch," says costume designer Janty Yates, adding that it allows actors and stuntmen to move more easily than in actual chain mail.

2 **EAGLE-EYED DETAIL**
Moses' breastplate, known as a cuirass, is made of pressed leather with carved gold griffins and eagles. Early sketches featured gold lions, Yates says, "but then we decided Moses' emblem was the eagle. It's more noble."

3 **EGYPTIAN COUGAR**
Sigourney Weaver's Tuya is the mother of Ramses (Joel Edgerton), but that doesn't mean her costumes are matronly. "Ridley [Scott] wanted her to be totally va-va-voom," says Yates. "She's still on the prowl. We went more Jessica Rabbit."

4 **DRESS TO OPPRESS**
Weaver's red-carpet-ready costumes underscore Tuya's bold ambitions for her son—even after he becomes Egypt's king. "We reflected that in her headdresses and her over-the-top jewelry," says Yates.

BALE, WEAVER: KERRY BROWN (2)

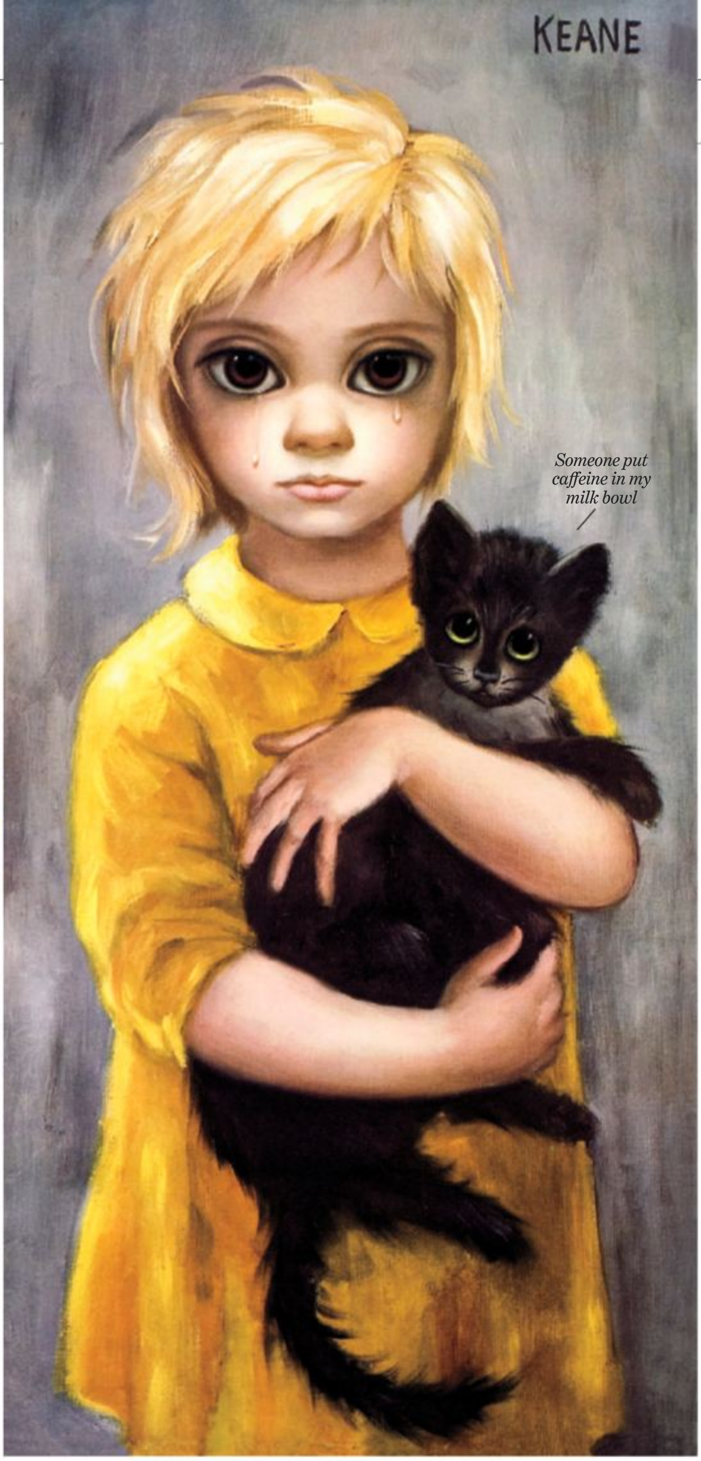
Big Eyes

STARRING • Amy Adams, Christoph Waltz
DIRECTED BY • Tim Burton
RATED • PG-13

RELEASE DATE
12/25

TWENTY YEARS AFTER his beloved biopic *Ed Wood*, director Tim Burton reteams with screenwriters Scott Alexander and Larry Karaszewski for another study of oddball art. *Big Eyes* takes its name from the famed 1960s paintings of dour children with serious dilation issues, which made kitsch darlings out of husband-and-wife team Walter and Margaret Keane (played by two-time Oscar winner Christoph Waltz and five-time nominee Amy Adams). “They struck some chord in the suburban environment where I grew up—in every dentist’s office and store and house were these weird, sad, Big Brother things,” says Burton. “Some people loved them, and other people had a violently negative reaction. And I’m fascinated by the cosmic alignment that allows people to create something good and bad at the same time.”

The film, which Burton shot in 29 days for \$10 million ($^{1}/_{20}$ the cost of his *Alice in Wonderland*), chronicles the couple’s marriage and rancorous split amid revelations that Margaret was the true creator of what the world believed was Walter’s work. “She got lost in the lie,” says Adams. “Walter manipulated her for years by telling her that she’d go to jail, that it was fraud, that people would ask for their money back. But her strength eventually brought the truth out.” Burton admits he was attracted to the Keanes’ messed-up union, adding darkly, “In life, is there anything other than a dysfunctional relationship?” —JOE McGOVERN



Someone put caffeine in my milk bowl

(From left) Amy Adams and Christoph Waltz; 1962’s *The Stray*

BIG EYES: LEAH GALLO; *THE STRAY*: COURTESY: KEANE EYES GALLERY, SAN FRANCISCO, CA

Inherent Vice

STARRING •
Joaquin Phoenix,
Josh Brolin,
Katherine Waterston
DIRECTED BY •
Paul Thomas Anderson
NOT YET RATED

RELEASE DATE
12/12

FOLLOWING THE OSCAR nods and "Is it really about Scientology?" innuendo that greeted his 2012 film *The Master*, writer-director Paul Thomas Anderson takes a left turn into '70s noir—and a cloud of marijuana smoke—with his psychedelic crime romp *Inherent Vice*. Adapted from Thomas Pynchon's gonzo 2009 novel, *Vice* stars Joaquin Phoenix as Larry "Doc" Sportello, a shambling SoCal PI investigating the disappearance of his ex-girlfriend's wealthy boyfriend. Along the way, he uncovers a pileup of conspiracies and faked deaths, heroin cartels and pimps. The cast includes Josh Brolin as a hippie-hating L.A. cop, Owen Wilson as a surf-band saxophonist, and Reese Witherspoon as a deputy DA and Doc's part-time squeeze.

Anderson drew inspiration from a certain hard-boiled Raymond Chandler classic as well as the stoner stalwarts behind *Up in Smoke*. "Paul said it has elements of *The Long Goodbye* and Cheech & Chong," says Katherine Waterston, the newcomer (and daughter of *Law & Order*'s Sam Waterston) who plays the femme fatale. "It's hard to explain tonally." (Maybe *The Bong Goodbye*?) And in a film that swings between suspense and absurdity, prepare for a hit of magic realism. "A piece of fruit plays a major role. It's frozen. And it's my friend," teases Brolin. "Even talking about it now is making me chuckle." —CHRIS LEE

Joaquin Phoenix and Josh Brolin

ALSO PLAYING

THE PYRAMID
A group of American archaeologists travel to Egypt to explore the ancient pyramids, only to discover that they are actually being hunted. **12/5**

DEMONIC
When five college students are found murdered in an abandoned and haunted home, a cop (Frank Grillo) and a psychologist (Maria Bello) investigate all the domestic paranormal activity. **12/12**

HOT TUB TIME MACHINE 2

In a John Cusack-less sequel to the 2010 comedy, Craig Robinson and Clark Duke travel to the future to try to rescue their friend (Rob Corddry) from wet, hot, time-bending trouble. **12/25**

THE INTERVIEW

This Is the End stars Seth Rogen and James Franco reunite to play two celebrity journalists hired by the CIA to interview North Korean leader Kim Jong-un (*Veep*'s Randall Park)—and then assassinate him. **12/25**

LEVIATHAN
Russian director Andrey Zvyagintsev's modern retelling of the book of Job, about one man's personal battle against his town's corrupt mayor, won best screenplay at this year's Cannes Film Festival. **12/31**

COMING HOME

Zhang Yimou's new film follows a devoted couple forced apart during China's Cultural Revolution of the late '60s and '70s. Worse, by the time the couple are reunited years later, the woman (Gong Li) has lost her memory and no longer recognizes her husband. **TBA**

THE GAMBLER
In director Rupert Wyatt's remake of a 1974 film that starred James Caan, Mark Wahlberg plays a professor with a bit of a gambling problem—and now a bit of a gangsters-are-after-him problem. **TBA**
—JAKE PERLMAN

HOT TUB TIME MACHINE 2: STEVE DIETL; *COMING HOME*: BAI XIAOYAN; *THE INTERVIEW*: ED ARAQUEL

CALEN

SEPT. 19
The Maze Runner

•SEPT.•

SEPT. 5

Frontera
STARRING Ed Harris, Michael Peña

God Help the Girl
STARRING Emily Browning

Last Days in Vietnam
DOCUMENTARY

SEPT. 10

My Old Lady
STARRING Kevin Kline, Maggie Smith

SEPT. 12

Before I Go to Sleep
STARRING Nicole Kidman, Colin Firth

The Disappearance of Eleanor Rigby: Them
STARRING Jessica Chastain, James McAvoy

Dolphin Tale 2
STARRING Harry Connick Jr., Ashley Judd, Morgan Freeman

The Drop
STARRING Tom Hardy, James Gandolfini

No Good Deed
STARRING Taraji P. Henson, Idris Elba

The Skeleton Twins
STARRING Kristen Wiig, Bill Hader

SEPT. 26
Jimi: All Is by My Side

SEPT. 17

The Guest
STARRING Dan Stevens, Lance Reddick

SEPT. 19

The Maze Runner
STARRING Dylan O'Brien, Will Poulter

Pride
STARRING Ben Schnetzer, Bill Nighy, Imelda Staunton, Dominic West

This Is Where I Leave You
STARRING Jason Bateman, Tina Fey, Jane Fonda

Tracks
STARRING Mia Wasikowska, Adam Driver

Tusk
STARRING Justin Long, Haley Joel Osment

A Walk Among the Tombstones
STARRING Liam Neeson, Dan Stevens

The Zero Theorem
STARRING Christoph Waltz, Tilda Swinton

SEPT. 26

The Boxtrolls
STARRING Ben Kingsley, Elle Fanning

The Equalizer
STARRING Denzel Washington

Hector and the Search for Happiness
STARRING Simon Pegg, Rosamund Pike

Jimi: All Is by My Side
STARRING André Benjamin, Imogen Poots

The Two Faces of January
STARRING Viggo Mortensen, Kirsten Dunst

Two Night Stand
STARRING Miles Teller, Analeigh Tipton

SEPT. TBA

Maps to the Stars
STARRING Julianne Moore, Mia Wasikowska, Robert Pattinson

•OCT.•

OCT. 3

Annabelle
STARRING Annabelle Wallis, Alfre Woodard

Gone Girl
STARRING Ben Affleck, Rosamund Pike, Tyler Perry

The Good Lie
STARRING Reese Witherspoon, Corey Stoll

Left Behind
STARRING Nicolas Cage, Chad Michael Murray

OCT. 10

Addicted
STARRING Sharon Leal, William Levy

Alexander and the Terrible, Horrible, No Good, Very Bad Day
STARRING Steve Carell, Jennifer Garner

The Judge
STARRING Robert Downey Jr., Robert Duvall

Kill the Messenger
STARRING Jeremy Renner, Rosemarie DeWitt

One Chance
STARRING James Corden, Julie Walters

Whiplash
STARRING Miles Teller, J.K. Simmons

You're Not You
STARRING Hilary Swank, Emmy Rossum

OCT. 17

The Best of Me
STARRING Michelle Monaghan, James Marsden

Birdman
STARRING Michael Keaton, Edward Norton

The Book of Life
STARRING Zoe Saldana, Channing Tatum, Diego Luna

Dear White People
STARRING Tessa Thompson, Tyler James Williams

Dracula Untold
STARRING Luke Evans, Dominic Cooper, Sarah Gadon

Listen Up Philip
STARRING Jason Schwartzman, Elisabeth Moss

Nightcrawler
STARRING Jake Gyllenhaal, Rene Russo, Bill Paxton

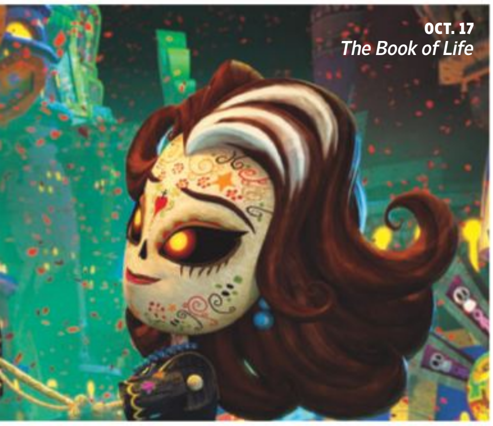
Rudderless
STARRING Billy Crudup, Anton Yelchin

ALL DATES SUBJECT TO CHANGE

THE MAZE RUNNER: BEN ROTHSTEIN; *JIMI: ALL IS BY MY SIDE:* PATRICK REDMOND

DAR

FROM *THE EQUALIZER* TO *UNBROKEN*, HERE'S YOUR WEEK-TO-WEEK GUIDE TO ALL THE SEASON'S NEW MOVIES



OCT. 17
The Book of Life

OCT. 24

Force Majeure
STARRING Johannes Kuhnke, Lisa Loven Kongsli

Laggies
STARRING Chloë Grace Moretz, Keira Knightley, Sam Rockwell

Low Down
STARRING John Hawkes, Elle Fanning

Ouija
STARRING Olivia Cooke, Ana Coto

St. Vincent
STARRING Bill Murray, Melissa McCarthy, Naomi Watts

OCT. 31

Horns
STARRING Daniel Radcliffe, Juno Temple

OCT. TBA

Men, Women & Children
STARRING Adam Sandler, Ansel Elgort, Judy Greer

•NOV.•

NOV. 7

The Better Angels
STARRING Jason Clarke, Diane Kruger

Big Hero 6
STARRING Scott Adsit, Maya Rudolph

The Homesman
STARRING Tommy Lee Jones, Hilary Swank, Meryl Streep

Interstellar
STARRING Matthew McConaughey, Jessica Chastain, Anne Hathaway

A Merry Friggin' Christmas
STARRING Joel McHale, Lauren Graham, Robin Williams

Rosewater
STARRING Gael García Bernal, Shohreh Aghdashloo

The Theory of Everything
STARRING Eddie Redmayne, Felicity Jones

NOV. 14

Beyond the Lights
STARRING Gugu Mbatha-Raw, Minnie Driver, Danny Glover

Dumb and Dumber To
STARRING Jeff Bridges, Jim Carrey, Kathleen Turner

Foxcatcher
STARRING Steve Carell, Mark Ruffalo, Channing Tatum

Fury
STARRING Brad Pitt, Jon Bernthal, Shia LaBeouf

NOV. 19

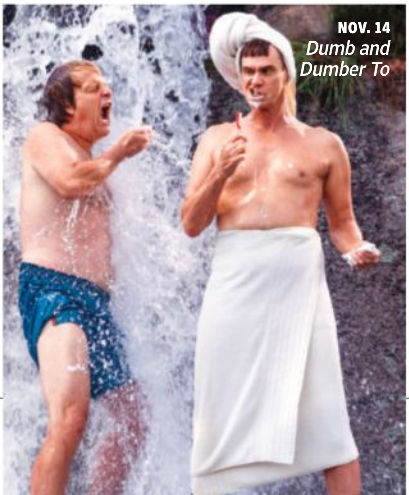
Pulp
DOCUMENTARY

NOV. 21

The Hunger Games: Mockingjay—Part 1
STARRING Jennifer Lawrence, Josh Hutcherson, Liam Hemsworth

The Imitation Game
STARRING Benedict Cumberbatch, Keira Knightley

V/H/S: Viral
STARRING Blair Redford, Carrie Keagan



NOV. 14
Dumb and Dumber To

NOV. 26

Horrible Bosses 2
STARRING Jason Bateman, Charlie Day, Jason Sudeikis

Penguins of Madagascar
STARRING Benedict Cumberbatch, John Malkovich

NOV. 28

The Babadook
STARRING Essie Davis, Daniel Henshall

•DEC.•

DEC. 5

The Pyramid
STARRING Ashley Hinshaw, Denis O'Hare, James Buckley

Wild
STARRING Reese Witherspoon, Gaby Hoffmann, Laura Dern

DEC. 12

Demonic
STARRING Maria Bello, Frank Grillo

Exodus: Gods and Kings
STARRING Christian Bale, Joel Edgerton, Sigourney Weaver

Inherent Vice
STARRING Joaquin Phoenix, Josh Brolin

DEC. 17

The Hobbit: The Battle of the Five Armies
STARRING Martin Freeman, Cate Blanchett, Evangeline Lilly

DEC. 19

Annie
STARRING Jamie Foxx, Quvenzhané Wallis, Cameron Diaz

Mr. Turner
STARRING Timothy Spall, Paul Jesson

Night at the Museum: Secret of the Tomb
STARRING Ben Stiller, Rebel Wilson

DEC. 25

Big Eyes
STARRING Amy Adams, Christoph Waltz

Hot Tub Time Machine 2
STARRING Rob Corddry, Clark Duke, Craig Robinson

The Interview
STARRING James Franco, Seth Rogen

Into the Woods
STARRING Meryl Streep, James Corden, Emily Blunt

Paddington
STARRING Ben Whishaw, Nicole Kidman

Selma
STARRING David Oyelowo, Carmen Ejogo

Unbroken
STARRING Jack O'Connell, Domhnall Gleeson

DEC. 31

Leviathan
STARRING Aleksey Serebryakov, Elena Lyadova

DEC. TBA

Coming Home
STARRING Chen Daoming, Gong Li

The Gambler
STARRING Mark Wahlberg, Jessica Lange, Brie Larson

DEC. 17
The Hobbit: The Battle of the Five Armies

DUMB AND DUMBER TO: HOPPER STONE; *THE HOBBIT: THE BATTLE OF THE FIVE ARMIES*: MARK POKORNY

John Lithgow and Alfred Molina

Love Is Strange

STARRING *Alfred Molina, John Lithgow*
DIRECTED BY *Ira Sachs*
R, 1 HR., 38 MINS.

By Joe McGovern

ABOUT HALFWAY THROUGH *Love Is Strange*, George (Alfred Molina) is greeted at the door by his husband, Ben (John Lithgow), and softly weeps on his shoulder. No explanation is given for his crying, but the moment is touching because by that point in this miraculously observant love story, we understand how well these two know each other—and how just the sight of the other's face can trigger an emotional wellspring. It's that secret language that exists between two people who've been together longer than they've been apart.

As the movie opens, George and Ben have finally tied the knot after 39 years as a couple, but with consequences. George is let go from his job as a music teacher at a Catholic

JEONG PARK

school for violating the moral code (i.e., marrying a man), and he and Ben are forced to sell their Manhattan apartment and bunk with separate friends before they can reunite. But "when you live with people," Ben laments, "you know them better than you care to."

Love Is Strange is the fifth feature by independent filmmaker Ira Sachs (*Forty Shades of Blue*, *Keep the Lights On*), who is among the most perceptive and civilized of American directors. His beautifully intuitive script (written with Mauricio Zacharias) is a collection of snapshots. George moves in with his party-hearty downstairs neighbors (Manny Perez and Cheyenne Jackson), a gay cop couple dubbed "the policewomen." Ben, an artist who at 71 realizes that his paintings might never gain the acclaim he's hoped for, shacks up with his nephew Elliot (Darren Burrows) and Elliot's novelist wife (Marisa Tomei, essaying another one of her complex Brooklyn dames).

Sachs takes an impeccably balanced approach to the film. It's neither an advertisement for same-sex marriage nor a scold against the Catholic Church. In one scene, George reads a letter he had sent to his students' parents; his voice-over is matched to a graceful montage of daily life within the school as he says, "Life has its obstacles, but I've learned early on that they will always be lessened if faced with honesty." That's as close to sermonizing as Sachs gets. His ironic title refers to all tough relationships, including the one that the characters have with New York City. In how it mirrors life's joys and disappointments, and charges a minimum of $1,500 per month for the privilege, the city is as much a leading player here as Molina and Lithgow—both of whom, in their many decades as actors, have rarely been as beguiling or moving on screen.

The story is elusive, with unexpected leaps in time comparable to *Boyhood*. But like Richard Linklater's masterpiece, *Love Is Strange* is hardly plotless. The final act is punctuated by a major event, yet Sachs is too smart a director to dwell on it. Instead he aims away from the obvious and toward a poignant wordless denouement involving Ben's 15-year-old great-nephew (the revelatory Charlie Tahan of 2010's *Charlie St. Cloud*). It's one final nuanced decision in a movie loaded with them. Sachs, Molina, and Lithgow have given adult moviegoers a perfect piece of summer counterprogramming—a warm, humane, resplendent romance to savor while our days are still long. **A**

Yes, that is Aubrey Plaza

Life After Beth

STARRING *Aubrey Plaza, Dane DeHaan*
DIRECTED BY *Jeff Baena*
R, 1 HR., 29 MINS.

By Chris Nashawaty

I'd call writer-director Jeff Baena's new zombie rom-com, *Life After Beth*, the best entry in the genre since 2004's *Shaun of the Dead*, but the truth is there hasn't been much competition. Aubrey Plaza, the deliriously deadpan comedian from *Parks and Recreation* and last year's *The To Do List*, plays Beth Slocum, a high schooler who dies of a snakebite only to mysteriously rise from the grave as if nothing had happened. Her parents (John C. Reilly and Molly Shannon) and her mourning boyfriend (Dane DeHaan) are confused, but refuse to look a gift horse in the mouth—even if there's something a bit *off* about their teenage Lazarus, namely her pinballing mood swings, new sweet tooth for smooth jazz, and decomposing flesh. The premise would make for a great Funny or Die video, but stretched out to feature length, it runs out of ideas pretty quickly. Still, Plaza is terrific. She commits so fully to her rabid, Romero-esque alter ego, she chews the movie up. **B**

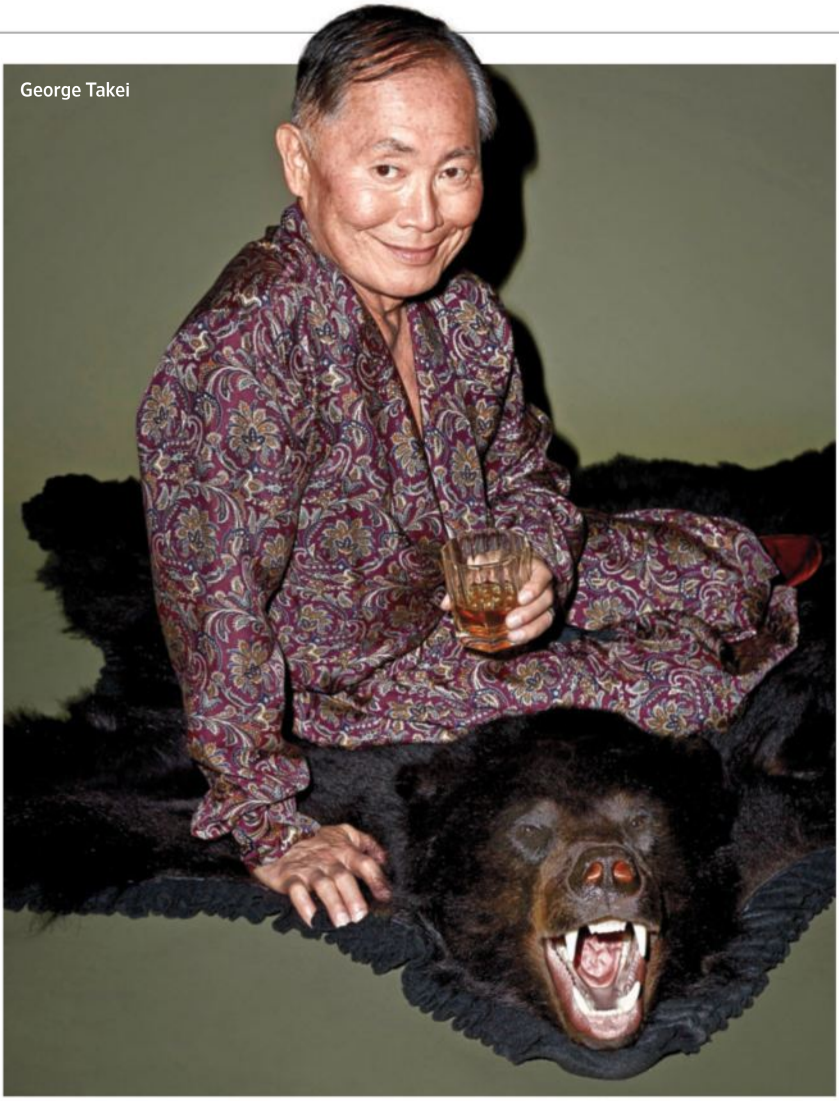
Critical Mass

A sampling of critics from across the country grade 10 current releases.

	TY BURR *The Boston Globe*	KAREN DURBIN *Elle*	LISA KENNEDY *The Denver Post*	MICK LASALLE *San Francisco Chronicle*	WESLEY MORRIS *Grantland.com*	CLAUDIA PUIG *USA Today*	RENE RODRIGUEZ *The Miami Herald*	JOSHUA ROTHKOPF *Time Out New York*	BETSY SHARKEY *Los Angeles Times*	ENTERTAINMENT WEEKLY	EW READERS*	CRITICS' AVERAGE
BOYHOOD	A	A+	A	A+	—	A	—	A+	A+	A	B–	A+
DAWN OF THE PLANET OF THE...	B+	—	C	C+	B+	B+	—	B–	B–	B+	B–	B
GET ON UP	B+	—	B–	B–	B–	B–	B	A–	—	B–	B	B
GUARDIANS OF THE GALAXY	B+	B+	—	C+	B+	B	A–	—	—	A–	A–	B+
↑ THE HUNDRED-FOOT JOURNEY	B	—	—	B+	C	B–	—	—	—	B	B–	B–
LUCY	B	—	—	B+	C+	B–	—	C–	B–	B	A–	B–
MAGIC IN THE MOONLIGHT	B–	B	B	B	C+	C+	C–	—	B	B–	B–	B–
SEX TAPE	C+	—	—	C+	C–	D	C–	D+	D	C+	C+	C–
TEENAGE MUTANT NINJA...	—	—	—	C–	C–	C–	—	D	—	C+	D+	C–
WHAT IF	C+	—	—	B	—	B	—	—	—	D+	C+	C+

*EW READER GRADES come from the Front Row, EW's online reader panel. If you'd like to join, go to frontrowpanel.com/join.

LIFE AFTER BETH: GREG SMITH; THE HUNDRED-FOOT JOURNEY: FRANCOIS DUHAMEL



George Takei

Oh, My! A Conversation With George Takei

Almost 50 years ago, he made his first voyage aboard the USS *Enterprise* on *Star Trek*. Now the former Lieutenant Sulu is the subject of a documentary, *To Be Takei*. In theaters and on VOD Aug. 22, the movie explores Takei's life, from his time in a WWII internment camp to his marriage to Brad Altman to his resurgence as an Internet geek hero. We spoke with Takei, 77, over peanut butter cookies in his Manhattan apartment. —**STEPHAN LEE**

The film captures how ubiquitous you are—on Facebook, YouTube, and Twitter, and interacting with your fans in the real world. What do people usually say when they meet you?

"Can I have a selfie?" That's the most common thing! You know, I'm in trouble when they stop asking, so I immediately say yes.

I bet I can guess what they ask you to say.

"Oh, my!" I've been saying "Oh, my!" my entire life. When my nephew's kid spills milk on my expensive Persian rug, I say, "Oh, *my*!" When I see a beautiful sunrise, I say, "Ohhhhh, my." When I see a shuttle take off, I'm awestruck: "*Oh my*." But when you do *The Howard Stern Show*, there are many causes for "Oh, my!" There's a voluptuous young lady with a very flimsy blouse on, and Howard will ask, "Will you take your blouse off?" And I say, "Ohhhhhh, myyyyy! What a question to ask a lady!" But then she *does*, and it's "OH, MY, OH, MY." Two *Oh, my*s! Howard's the one—the rascal!—who made it my signature.

How did this documentary come about?

The director, Jennifer Kroot, told Brad and me that she's a *Star Trek* fan. She heard about my advocacy for LGBT equality and how I've been active in the political arena from way back. We didn't know her from Adam—or Eve, as the case may be—but she was an interesting person. We gave her carte blanche. So many actors who are the subjects of documentaries are really interested in the vanity project—something that makes them look good. We didn't want that. We had no final-cut approval.

The movie addresses your family's time in an Arkansas internment camp after the Japanese bombing of Pearl Harbor. What do you remember from that time?

I had just turned 5, so my real memories, actually, are fun memories: catching pollywogs in the creek and watching them sprout legs and arms as they turned into frogs. I also remember machine guns pointed at us from the sentry

With Leonard Nimoy on *Star Trek*

TAKEI: DANIELLE LEVITT/AUGUST; *STAR TREK*: PARAMOUNT PICTURES/PHOTOFEST

No Longer!
NOW!

With his husband, who now goes by Brad Takei

towers, the searchlights following me when I made night runs to the latrine—although as a 5-year-old, I thought it was kind of nice that they lit the way for me to pee. But for the adults, it was invasive and intimidating.

It's fun seeing your *Star Trek* costars, including Leonard Nimoy, in the film, but William Shatner is pretty dismissive and says he doesn't even know you.

At least he did it. That's Bill. He is that crazy uncle that every family has. [*Laughs*] And we are a family, the *Star Trek* family. When Brad and I got married, our best man was Walter Koenig [who played Chekov]. Our best lady was Nichelle Nichols [Uhura]. We sent invitations to *all* our *Star Trek* friends.

The doc also covers *Allegiance*, the musical about Japanese-American WWII camps that you starred in when it played in San Diego in 2012. Will we ever get to see you sing on Broadway?

By the time we closed, we had broken the Old Globe Theatre's 77-year record for box office. So we thought going to Broadway would be a piece of cake. We got in line for a Broadway house, but we discovered this thing called the Broadway old boys' network, where grizzled old-time producers who had great big hits can sail in from left field and say to the theater owners, "Saul, old buddy, I have a great show for you..." We've been waiting for months and months.

Brad harps on your singing skills in the movie, saying you have "a loud voice."

Well, that's Brad! He's my worst critic as well as my best critic. I'm still angry at him for saying that on camera, but he took advantage of our no-censorship rule and steals the movie—*shamelessly*.

Your singing in *Allegiance* wasn't *that* bad.

Come see it! I sing beautifully.

THE TRIP TO ITALY: CIRO MEGGIOLARO

The Trip to Italy

STARRING *Steve Coogan, Rob Brydon*
DIRECTED BY *Michael Winterbottom*
NR, 1 HR., 55 MINS.

By Chris Nashawaty

In 2011, Steve Coogan and Rob Brydon starred in *The Trip*, Michael Winterbottom's largely improvised road movie about two comedians (named Steve Coogan and Rob Brydon) who accept a magazine assignment to travel around northern England's Lake District and sample the region's finer restaurants. There was little to the movie besides the framework of two old friends driving through postcard locales, eating, and talking. But as in *My Dinner With Andre* or the opening moments of *Reservoir Dogs*, their conversations about nothing were really about *everything*. The larkish pleasure of the film was the carbonated chemistry between the two professional cutups: Coogan, the acerbic, hilariously self-centered *Alan Partridge* star, and Brydon, a whip-smart Welsh mimic who fires off impressions of Michael Caine and Hugh Grant like a parrot manning a howitzer. Now Winterbottom and his two merry midlife muses have recycled the recipe and returned with seconds—this time sampling trattorias of Italy. And while this sequel lacks the novelty of the first course, it's just as soulful and silly.

In a rented Mini Cooper convertible, the two hopscotch from Rome to the Amalfi Coast to Capri, twirling endless courses of pasta while tracing the footsteps of the poets Byron and Shelley. That may sound a tad highbrow, but it doesn't take long for Coogan and Brydon to bust out their dueling impersonations of Al Pacino and the various James Bonds, or wax philosophical about Alanis Morissette's *Jagged Little Pill*. Bubbling beneath all of the riffing are the duo's unspoken anxieties about their careers (Coogan is always quick to passive-aggressively point out that he's a bigger star than his pal riding shotgun), their complicated marriages (their lack of fidelity masking an unwillingness to grow up), and aging (Brydon's one-sided conversation with a plaster-cast Pompeii mummy is one of the film's most touching moments). At its heart, *The Trip to Italy* is more than just a travelogue about food. It's about friendship and the appetite for experience we all share. *(Also on iTunes and VOD)* **A–**

Steve Coogan and Rob Brydon

Are You Here

STARRING *Owen Wilson, Amy Poehler, Zach Galifianakis*
DIRECTED BY *Matthew Weiner*
R, 1 HR., 53 MINS.

By Chris Nashawaty

As *Sopranos* creator David Chase proved with his undercooked 2012 coming-of-age drama *Not Fade Away*, making great television and crafting compelling features are two very different skill sets. In *Mad Men* mastermind Matthew Weiner's big-screen directorial debut, the aggressively unfunny *Are You Here*, all of the dark humor and delicate character shadings we're used to seeing on his TV series are conspicuously absent. He's swapped nuance for blunt-edged numskullery.

Owen Wilson stars as Steve Dallas, a small-market TV weatherman who spends his off-air hours smooth-talking women into the sack and getting baked with his manic burnout best pal, Ben (Zach Galifianakis). When Ben's estranged father dies, he leaves the bulk of his sizable estate to his hapless son, enraging Ben's sister, a bitter pill played by Amy Poehler. It's a shockingly wafer-thin premise to begin with, and the fact that Weiner makes virtually every one of his characters unlikable makes this comedy even more confounding. The film is an unpleasant wallow in shallow, what's-in-it-for-me misanthropy and unearned, unconvincing redemption. Granted, Don Draper hasn't always been the warmest of protagonists either, but Weiner at least made him fascinating despite his flaws. Here, though, the writer-director doesn't even try to leaven his cynicism with anything resembling insight or heart. It's just the tale of two losers holding on to each other for dear life because they've already alienated everyone else. *(Also on iTunes and VOD)* **C–**

Owen Wilson, Laura Ramsey, and Zach Galifianakis

JAMES BRIDGES

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always dailies Xtra protection
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5X Drier*
clean·dry·fresh
always dailies

*vs. Always Thin™ © Procter & Gamble, Inc., 2014

Maggie Gyllenhaal, Michael Fassbender, and Domhnall Gleeson in *Frank*

Also Playing

Abuse of Weakness

NR, 1 HR., 45 MINS.

There may not be two women currently working in European cinema who enjoy licking the razor's edge of psychosexual drama more than filmmaker Catherine Breillart (*Romance*) and actress Isabelle Huppert (*The Piano Teacher*). So it's not surprising that the former cast the latter as her stand-in to tell the true story of her debilitating 2004 stroke and ensuing involvement with a known con man (French rapper Kool Shen). Huppert is a wonder, inhabiting every iota of rage and *froideur* and helplessness; if only the movie's motives were as lucid as her performance. **B** —*Leah Greenblatt*

Coldwater

NR, 1 HR., 37 MINS.

It's both a parent's worst nightmare and the subject of countless *20/20* exposés: A troubled teen is shipped off to a boot-camp-like reform program and, instead of being rehabilitated, is brutalized. Vincent Grashaw's grim and gritty directorial debut hits all the familiar *Full Metal Jacket* beats with a sledgehammer (the barking camp honcho, the inmate who snaps), but it's never as involving as it should be. The best thing about it is its star, P.J. Boudousqué, who locates a sense of terror and betrayal that the script lacks. *(Also on Amazon Instant Video, iTunes, and VOD)* **B–** —*Chris Nashawaty*

Dinosaur 13

PG, 1 HR., 35 MINS.

In 1990, Peter Larson and fellow paleontologists in South Dakota unearthed the most complete *T. rex* ever discovered, nicknamed Sue. But what should've been their crowning achievement became a Kafkaesque nightmare when the government confiscated Sue, claiming Larson's team had stolen fossils from federal lands, and threatened him with 353 years in prison—more than Jeffrey Dahmer faced. If the doc is one-sided, at least Larson & Co. are compelling, sincere, and sympathetic. The film succeeds as a touching "love story" between a small town and a 67-million-year-old *T. rex*. *(Also on iTunes and VOD)* **B+** —*Jeff Labrecque*

Frank

R, 1 HR., 36 MINS.

Office drone Jon (Domhnall Gleeson) struggles to write songs and lacks inspiration until he gets swept into the orbit of oddball bandleader and mental-hospital veteran Frank (Michael Fassbender). Based loosely on the life of Frank Sidebottom, a British cult character who always wore a fiberglass head atop his own, *Frank* begins as a whimsical fairy tale, then turns into a harrowing but redemptive outsider adventure. With the soulful Gleeson and a sweetly menacing Fassbender (under a giant helmet-head) at its center, the movie never loses its acerbic edge or its oversize heart. **A–** —*Kyle Anderson*

Jealousy

NR, 1 HR., 17 MINS.

French director Philippe Garrel cast his tousle-haired son Louis (*Saint Laurent*) as a struggling actor who leaves his young family for a beautiful depressive (Anna Mouglalis) whose primary life skills seem to be smoking and looking insouciant in a trench coat. Despite some lovely naturalistic acting, the movie feels as monochromatic as its black-and-white film stock. Maybe *La Jalousie* is too subtle and profound for crass American tastes. Or maybe it's just not that *bon*. *(Also on Amazon Instant Video, iTunes, and VOD)* **B–** —*Leah Greenblatt*

Jealousy

MORE ON EW.COM Reviews of *Let's Be Cops* (in theaters Aug. 13), *The Expendables 3*, *The Giver* (Aug. 15), and many more movies are on EW.com

TV

The Knick

Masters of Sex

The Golden Age Of Historical Dramas

Critic **Jeff Jensen** toasts the recent bounty of top-shelf period pieces but wonders if there's such a thing as too much "prestige"

TODAY'S TELEVISION is stuck in the past—and the result has been thrilling. *Masters of Sex*, Showtime's '50s-set series about that most timeless and taboo of subjects (i.e., humping), has matured into a cream-of-the-crop pleasure in its second season. *Manhattan*, WGN America's WWII-era saga about the eggheads who toiled secretly to build the atom bomb, is a radiant surprise. And *The Knick*, Cinemax's turn-of-the-century *St. Elsewhere*, gives us one of 2014's best performances: director Steven Soderbergh's inspired storytelling. This is to say nothing of *Outlander*, *Halt and Catch Fire*, and *Turn*, and if you want to be comprehensive about it, the latest seasons of *Hell on Wheels*, *The Americans*, *Call the Midwife*, *Boardwalk Empire*, *Downton Abbey*, and, of course, *Mad Men*. This is

THE KNICK: MARY CYBULSKI/HBO; *MASTERS OF SEX*: MICHAEL DESMOND/SHOWTIME

Outlander

Mad Men

Manhattan

the Golden Age of Historical Dramas. But how long should it last?

It's easy to be cynical about the current rash of retro. "Period" has long connoted "prestige" in Hollywood, and in today's TV biz "prestige" is a valuable sensibility. Even if it doesn't produce huge hits, it can build network brands and clout by generating critical buzz and Emmy nods. AMC and *Mad Men* set the example; scrappy upstart WGN America and outliers like Cinemax are following it. Auteur showrunner? Check. Crypto-moral protagonist played by charismatic thesp? Check. Blood and boobs? Check and double check.

I'm not complaining, though. Cold, calculating ambition is the crude that fuels achievement—a point, ironically, that period dramas such as *The Knick* and *Halt and Catch Fire* hit hard and often. Once, TV was averse to period pieces because believable evocations of the past were cost-prohibitive. Not so anymore, thanks to computer-generated effects, go-for-broke risk-taking, and verisimilitude demanded by the film directors TV desperately wants to lure. The results—like *Manhattan*'s re-creation of Los Alamos—are striking, transporting worlds.

History can be a friend to artistry. Michael Sheen, Clive Owen, and Lee Pace are skilled actors, and even better when they can pull from real life to inform their characterizations. And in the hands of talented writers, the past can resonate as cultural origin stories (see: *Manhattan*, the big bang of Superpower America) or as allegories about the present (see: *The Knick*, with its dual emphases on technological and social progress, and the relationship between the two), albeit from a partisan or personal perspective.

But as engaged as I've been by recent period dramas, some propagate tropes that deserve to be things of the past. I appreciate the provocations of so much early-21st-century prestige TV—the demythologizing and remythologizing of the American Century, the critique of the Great Man narrative—but enough with the so-called antihero archetypes. What was once potent has become flaccid and joyless. Did our entry point into *The Knick*'s Gilded Age New York—Owen's drug-smacked whoremongering angry-at-God racist—really have to be a compendium of cable-TV male clichés? He couldn't have been just a *few* of those things—or something new altogether? Historical dramas are more willing to deal with issues of class, race, and gender than their contemporary counterparts. Nonetheless, they often give us more of what we *don't* need in order to illustrate their retrograde realities: women and minorities as suffering, supporting-role citizens.

Recently, a TV producer told me that one of the reasons historical dramas appeal to audiences—especially those wary of committing to serials—is the inevitability factor. Since we know the history, there is greater confidence in the storytelling because we can see the big-picture arc. I worry this encourages TV writers to service history instead of chase more novel representations and fresher, yet no less credible, scenarios. On *Masters*, the closeted homosexual played by Beau Bridges—who believes he has a mental illness—submitted to electroshock therapy, then tried to kill himself. This heartbreaking development was "true to the period"—and totally predictable.

My admiration for (and ambivalence about) historical dramas makes me want more and better from the genre. But it also makes me appreciate contemporary dramas such as *Orange Is the New Black* even more—shows that grapple with the complexities of human nature without hiding behind the metaphors of mutant monsters, supernatural catastrophes, *or* the analogous woes of yesteryear. Great drama should be found in any time, past, present, and beyond.

HISTORICAL DRAMAS ARE MORE WILLING TO DEAL WITH ISSUES OF CLASS, RACE, AND GENDER THAN THEIR CONTEMPORARY COUNTERPARTS.

OUTLANDER: NEIL DAVIDSON/STARZ; *MAD MEN*: JAIMIE TRUEBLOOD/AMC; *MANHATTAN*: GREG PETERS/WGN

Tyler Posey and Dylan O'Brien

Inside MTV's Monster Hit

In four seasons, *Teen Wolf* has morphed from a guilty pleasure into a bloody thrill ride, making teen-scene royalty out of leads Tyler Posey (as wolf Scott) and Dylan O'Brien (as his friend Stiles). Off screen, the 22-year-old actors are real-life pals who display an easy rapport despite some philosophical differences on things like sports and tattoos. EW visited the set recently for scoop on the sexiest, scariest, most bonkers show on MTV. —MARC SNETIKER

As you near the end of season 4, do you ever think back to how much *Teen Wolf* has changed since that first year?

Tyler Posey All the time. So much of this show is Dylan and me and our relationship, and the thing that blows my mind is how young I felt when we first started hanging out.

Dylan O'Brien And at such a transitional point in our lives, too. We were 18, and it's only been four years, but I feel like for us that's a lot longer of a four years than for anyone else.

What do you remember about your screen tests?

Posey That's where we first really hit it off.

O'Brien He walked in and asked where the bathroom was. And I remember thinking, "Wow, he's really comfortable. That's so badass."

Posey At this point, I [had been] acting for, like, 12 years, and I never really liked going to auditions because the kids were lame. When I saw Dylan, he had on a DVS shirt, which is a skateboard company, and I grew up skateboarding. I immediately thought, "Okay, this dude seems cool."

O'Brien, Holland Roden, and Posey on *Teen Wolf*

What should people know about *Teen Wolf* that they don't?

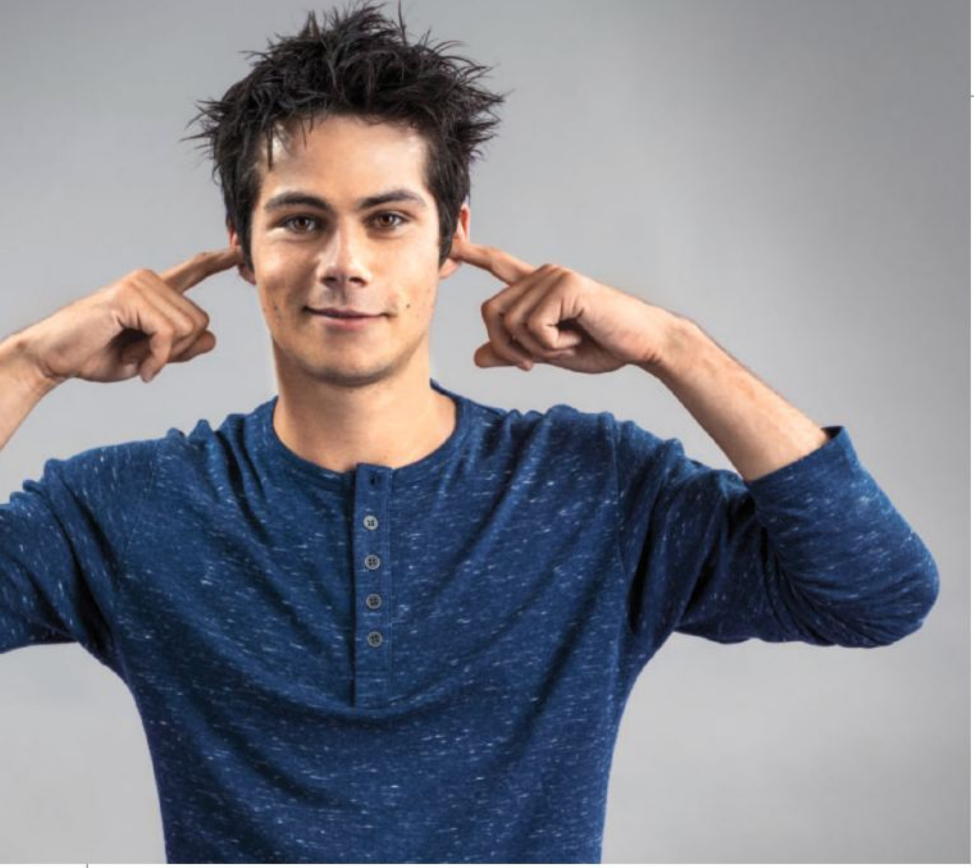
O'Brien The show is not what people would expect at all. There has to be such a stigma when you hear the name and what it is and the network it's on. People don't immediately give it a chance. They hear *Teen Wolf*, and it's like, "Oh, that movie from the '80s!"

Posey I think people are afraid to like it.... If they actually check it out, it's really entertaining.

O'Brien And it's really aware of itself, too. It's important to have a sense of humor that

TEEN WOLF: SCOTT EVERETT WHITE/MTV

Photographs by MICHAEL MULLER



makes it easier to believe in the world you're watching. We're very aware of the fact that we are a teen werewolf show.

Dylan, are you happy that you *don't* play a werewolf?

O'Brien Always. I love the character that I play, and I understand my role, and there are times when, yeah, I'd love to be a werewolf, but sometimes it's way more awesome when I see these guys having to put on makeup for an hour and a half.

Between the two of you, who has had the weirder fan interaction?

Posey I'm sure you do.

O'Brien I don't know if I can say this. It's inappropriate. But it's pretty funny. I just got it at an autograph signing. They hand you notes and letters and portraits, photo books, little bracelets—all kinds of amazing stuff. But I got an envelope, and the first things that dropped out were two condoms that said something...*graphic* on them.

Dylan, you're about to headline *The Maze Runner*. Are you nervous about what's to come?

O'Brien If you want to get down to it, this would turn into a therapy session. But I'm really proud of it, and I poured my life into it, and hopefully I'm going to do it for another few years. I'm really excited for people to see it.

What is one interest the other has that you just don't understand?

Posey He's really into sports. I *want* to understand them—I want to be into sports.

O'Brien I actually genuinely don't understand how tattoos work. He always tries to explain them to me, and I keep confirming with him and he'll be like, "No, no," and he'll start over again. Like, do they sew it in?

Would you get a *Teen Wolf* tattoo, Tyler?

Posey I love *Teen Wolf*. It's done monstrous things for my life. I've thought about it, but I don't think I'd ever get a *Teen Wolf* tattoo, and I don't know why.

O'Brien You could draw the most microscopic S.

Posey S + S equals heart. Stiles + Scott.

O'Brien They would...iron it in?

Posey Yeah, you got an iron?

O'Brien Really?! Oh. I thought you were confirming that burning it in is how it works.

What is your mother's favorite thing about the other person?

O'Brien My mom's always had the same opinion I've had about Tyler. She's always just like, "Tyler's so sweet! He's so *funny*."

Posey It's the same thing with my mom. She loves Dylan because she knows how much I love him.

Awww.

O'Brien We should start spending time with each other's moms.

Posey When I was younger, I would hang out with my friends' parents all the time.

O'Brien You know your friends' parents when you're kids, but not anymore.

Posey We got a lot of years to work on that, buddy. This ain't over yet!

MORE ON EW.COM
Watch the *Teen Wolf* cast try to summarize all four seasons in just 30 seconds at *ew.com/teenwolf*

TEEN WOLF: WHAT WE SAW ON SET

If it wasn't clear from the action-packed premiere that *Teen Wolf* was raising the stakes in season 4—more deaths! crazier fights! creepier sets!—a visit to the show's Los Angeles set all but proved it.

"We were definitely going for a *Raiders of the Lost Ark* vibe this season," says exec producer Jeff Davis, who's eager to show EW a new set piece dubbed the Obsidian Room—crumbling catacombs connected to spooky church ruins. There, six cast members (including one whose new look might shock you) are practicing a finale fight scene that will take two days to shoot.

Season 4 has been dark for Scott and his pack (being hunted by assassins *is* a bummer, after all), but there's more adventure and less horror coming. The finale will bring the story full circle to the Mexico opener—which is all part of Davis' master plan to keep fans guessing. "I like to say that we didn't jump the shark," he explains. "We ate it." *—Marc Snetiker*

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What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS*

By Ray Rahman

MUST WATCH OF THE WEEK

Seth Meyers

The 66th Primetime Emmy Awards

MONDAY, AUG. 25 | 8–11PM | NBC

Will *Breaking Bad* go out in a blaze of bullets and glory by claiming another best-drama statuette? Is it flat circle—er, time—for Matthew McConaughey to neutralize Emmy magnet Bryan Cranston? Can Amy Poehler snap her winless streak and snag a comedy trophy? Host Seth Meyers has no inside intel on those first two questions, but as for No. 3, he confides, “Look, she’s very easily tricked, so even if she doesn’t win, we’ve got one of these plastic jobs, and I’m going to present her with Best Supporting Friend for Me, Seth.” Any other awards he’d like to hand out? “Best On-Camera Death. There’s so much carnage this year. If that was an Emmy, *Game of Thrones* would be dominating that category the last few years.” It also captures the spirit with which he plans to emcee this shiny night: “I promise a skull-popping good time, on par with the death of Oberyn Martell.” Meyers is coming. Plan accordingly. *—Dan Snierson*

MONDAY AUGUST 18

Jesse Metcalfe, Patrick Duffy, and Josh Henderson

9–10PM
Dallas
TNT

MIDSEASON PREMIERE If you’re looking for a weekly dose of creepy incestuous barbs (tonight’s comes courtesy of Judith Light and the phrase “mother’s milk”) and Patrick Duffy’s sexagenarian sexiness, this is your jam. As the reboot’s third season returns, we learn who survived the fire at Southfork and whether Pamela (Julie Gonzalo) recovered from her suicide attempt. This isn’t *Dallas*’ most suspenseful hour, but the actors are pros, especially Linda Gray, who makes drunk Sue Ellen a blast to watch even after 36 years. **B** *—Henry Goldblatt*

SERIES DEBUT
8–8:30PM
Dora and Friends: Into the City!
Nickelodeon
The spin-off finds the Explorer at school in the city with a new group of friends. Soon enough she’ll be one-strapping that backpack!

SEASON FINALE
8–9PM
Switched at Birth
ABC Family
It’s time for Bay and Daphne to graduate from high school. Sorry, Dora, you’re on your own now.

9–10PM
Partners
FX
Kelsey Grammer’s character prepares for a case against his old rival, who may or may not be Eddie the dog.

Pamela Smart

9–10:45PM
Captivated: The Trials of Pamela Smart
HBO
Optimal A/V and choice interviews distinguish this reexamination of the evidence against Smart, accused in 1990 of persuading her teen lover to kill her husband. Oscar-winning actresses have taken on the story before, but the real deal is far more haunting. **A–** *—Jason Clark*

MEYERS: RODOLFO MARTINEZ/NBC; DALLAS: SKIP BOLEN/TNT; CAPTIVATED: THE TRIALS OF PAMELA SMART: HBO

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*TIMES ARE EASTERN DAYLIGHT AND SUBJECT TO CHANGE

TUESDAY AUGUST 19

9–10PM
Dance Moms
Lifetime
The team heads to Virginia for a competition. Consider yourself warned, Virginia.

9–10PM
Royal Pains
USA
The gang tends to a model; she tries to pay in perfume samples.

SERIES DEBUT
10–11PM
Wizard Wars
Syfy
Young magicians—or is it *illusionists*?—perform tricks using only ordinary objects in an attempt to impress judges Penn and Teller.

SEASON FINALE
10–11PM
Perception
TNT
Pierce deals with his dad when he assaults someone at an assisted-living home. Do not mess with his applesauce!

Daniel Radcliffe, Jon Hamm, Andy Apollo, and Rosie Cavaliero

10–11PM
A Young Doctor's Notebook
Ovation

SEASON PREMIERE

This young doctor (Daniel Radcliffe) has two loves: surgery and shooting up morphine. In the return of the dark comedy—set in middle-of-nowhere Bolshevik Russia—those loves conflict when the surgeon administers the drug to himself rather than his patients. *Notebook* showcases Radcliffe's gift for deadpan humor, while Jon Hamm plays the doctor's older self with melancholy gravity, warning him off the dope. But with an impending hospital inspection, the doc is forced to account for "basically a pond" of missing morphine. His madcap schemes to do so are hilarious but reveal just how tragic his addiction is. **A-** —*Jacob Shamsian*

WEDNESDAY AUGUST 20

8–10PM
So You Think You Can Dance
Fox
The final six perform in an elimination round, but with Christina Applegate appearing as a guest judge, the show might just get canceled first.

9–11PM
Extant
CBS
Molly suspects that the agency is hiding her baby. Or maybe a space dingo took it?

10–11PM
Teen Mom 2
MTV
For how long can one be a teen?

SEASON PREMIERE
10–11PM
Preachers of L.A.
Oxygen
This show about the adventures of six "mega-pastors" is either a reality series or the weirdest Marvel movie yet.

SERIES DEBUT
10:32–11:02PM
Epic Ink
A&E
The reality show features an Oregon parlor famous for giving pop culture tattoos to people who will totally never regret that "*The Goldbergs* 4 Lyfe" chest art.

11–MIDNIGHT
Virgin Territory
MTV
Shelby flaunts her new breast implants. Classic virgin move!

Season Finale

9–10PM
Suits
USA
Jessica and Harvey contend with someone trying to poach their clients. What is he offering them, *tuxedos*?

THURSDAY AUGUST 21

10AM–SEPT. 1, MIDNIGHT
The Simpsons
FXX
Poochie! Frank Grimes! Guatemalan Insanity Peppers! Diehards can recall *Simpsons* trivia with the casual ease of Comic Book Guy, but by the end of the month, every Tom, Dick, and Milhouse will be able to quote along with the best of them thanks to this immense, downright historic marathon. The entire series thus far (plus the movie) will air from beginning to end, giving nostalgic fans and uninitiated newbies alike a chance to revel in classic episodes such as "Marge vs. the Monorail" (Friday, Aug. 22, 9 p.m.), "Homer Goes to College" (Saturday, Aug. 23, 3:30 a.m.), and "Radioactive Man" (Sunday, Aug. 24, 2:30 a.m.). As Homer himself would say: *Mmmm*, binge.

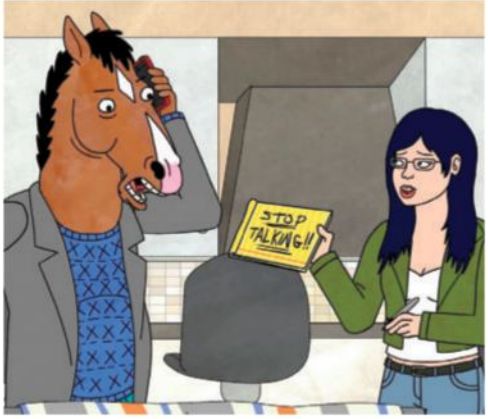
FRIDAY AUGUST 22

8–8:30PM
Masters of Illusion
The CW
Six guest magicians—or is it *illusionists*? Seriously, someone tell me!—perform, though none can outdo host Dean Cain's ultimate trick: still being famous.

10–11PM
The Knick
Cinemax
Thackery orders Gallinger and Chickering to do experiments on pigs. Their efforts would eventually give us the Baconator.

10:30–11PM
Please Like Me
Pivot
Josh goes on a date with his ex after getting a call out of the blue. The next episode will be titled "The Kidney Donation."

11–MIDNIGHT
The Almighty Johnsons
Syfy
Axl's secret is discovered. Oh, no, *Chinese Democracy* was just the start?


STOP TALKING!!

STREAMING
BoJack Horseman
Netflix
Netflix's first foray into grown-up animation casts Will Arnett as the titular anthropomorphic star of the '90s sitcom *Horsin' Around*, who's now dealing with has-been status. *BoJack* hits funny bones hardest when it loads up on background gags—for example, the fact that every character has a terrible ringtone provides surprisingly rich humor as the six episodes advance. There are too many *Family Guy*-esque free-association gags to call it brilliant, but the show does put Paul F. Tompkins' voice in the mouth of a dim-witted dog actor named Mr. Peanutbutter, which more than justifies its place in your queue. **B** —*Kyle Anderson*

A YOUNG DOCTOR'S NOTEBOOK: OVATION TV; *SUITS*: NIGEL PARRY/USA NETWORK; *THE SIMPSONS*: FX; *BOJACK HORSEMAN*: NETFLIX

SATURDAY AUGUST 23

John Simm

10–11PM
Intruders
BBC America

SERIES DEBUT

Is this deliberately bleak show from *X-Files* writer-producer Glen Morgan about aliens? Ghosts? A cabal of eternal-life-seeking organ-pipe manufacturers? All of these theories are a possibility at the end of an intriguing premiere (directed by Eduardo Sánchez, a *Blair Witch Project* helmer), which is quick to kill off characters and slow to offer any answers whatsoever. John Simm—so great on the original, British *Life on Mars*—plays the ex-cop hero (at least we think he's the hero), with Mira Sorvino as his there's-something-not-quite-right-with-her spouse. "Don't Let Them In" reads the show's tagline, but we're happy to have this show intrude upon our Saturday nights for the time being. **B** *—Clark Collis*

SEASON PREMIERE
8–10PM
Doctor Who
BBC America

Peter Capaldi begins his tenure as the Twelfth Doctor, still won't accept HMOs.

9–10PM
Hell on Wheels
AMC

Frustrated with the way things are going, Cullen takes railroad matters into his own hands. Wait, but then what has he been doing the whole rest of the time?

Great Scot

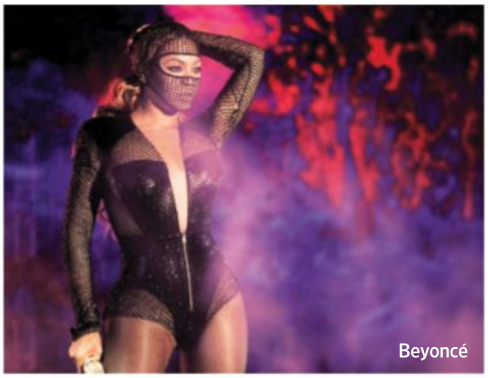
9–10PM
Outlander
Starz

Jamie helps Claire tend to a sickly child. Hope he brought his first-aid kilt!

SUNDAY AUGUST 24

9–11PM
2014 MTV Video Music Awards
MTV

There are plenty of reasons to watch the annual two hours that MTV actually devotes to music, but this year's got one really big one, and it rhymes with *Schmeeyoncé*. Yes, I mean Beyoncé, who will be given the Michael Jackson Video Vanguard Award and will perform at the live ceremony. "There will definitely be some surprises and cameos," teases Van Toffler, CEO and president of Viacom Music Group. Will she be joined by Destiny's Child? Jay Z? Sister Solange, even? "I wouldn't be upset if all these people showed up on stage!" Toffler says with a laugh. The show's other performers aren't upsetting either, with Iggy Azalea, Nicki Minaj, Usher, and Maroon 5 among the acts. Which is nice and all, but also: Beyoncé.



Beyoncé

INTRUDERS: CATE CAMERON/BBC; *OUTLANDER*: FRANK W. OCKENFELS 3/SONY PICTURES TELEVISION; BEYONCÉ: MASON POOLE/INVISION FOR PARKWOOD ENTERTAINMENT/AP IMAGES

You're putting him where?
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MONDAY AUGUST 25

9–10PM
America's Next Top Model
The CW
In last week's season premiere, "22 toochers and boochers made the first cut as they bowled their fate." If that sentence doesn't read as complete gibberish, chances are you'd watch the 21st(!) edition of this reality competition/neologism factory regardless of the reviews. Even so, it's worth noting that the *Top Model* franchise revitalized itself last season by tossing male posers into the mix. This week's episode finds the gals and guys scurrying through L.A.'s curiously empty subway system before posing for a sexy/creepy beach shoot. It may not convert nonbelievers, but current and former fans will have plenty to smize about. **B** —*Hillary Busis*

TUE AUG 26

MIDSEASON PREMIERE
10–10:30PM
Tosh.0
Comedy Central
All of today's hippest videos, cool memes, and totally awesome content from a 39-year-old man at Viacom.

SEASON FINALE
10–11PM
Tyrant
FX
Barry is troubled when he receives some bad news. "There's a season *2*?"

Series Finale

11PM–MIDNIGHT
Chelsea Lately
E!
Handler's live farewell show will feature Jennifer Aniston, Sandra Bullock, and a lot of nervous E! execs.

WEDNESDAY AUGUST 27

Malcolm McDowell, Mark-Paul Gosselaar, and Breckin Meyer

10–11PM
Franklin & Bash
TNT
Breckin Meyer and Mark-Paul Gosselaar are as smirkily charming as ever on the light lawmedy, now in its fourth season. Tonight, partner Stanton Infeld (Malcolm McDowell) returns to the office but can't control his behavior at his old favorite lunch spot—he punches out the restaurant's owner—so guest star Mike Tyson is brought in to (literally) knock some sense into him. Meanwhile, the duo defend an Uber-like driver accused of stealing celebrity purses. Using their usual mix of legal high and low jinks (like posing as a gay couple to get info from a model), Franklin and Bash figure out that—without giving too much away—it turns out to be a case of scents and sensibility. **B+** —*Jake Perlman*

THU AUG 28

Dear Judy

10–10:30PM
Married
FX
Lina encourages Russ to consider a real estate deal, even though it seems shady. "Come on," says Lina. "Join our family!"

9–10PM
Rush
USA
Rush treats a musician and gets introduced to a hallucinogenic drug. So really, *he* was treated by a musician.

10:30–11PM
Snack-Off
MTV
The contestants try to create the ultimate hangover cure. They're going to invent nachos and a DVR'd *Saturday Night Live*?

FRI AUG 29

9–11PM*
American Masters—Dorothea Lange: Grab a Hunk of Lightning
PBS
Narrated and directed by the famous photographer's granddaughter, the doc mixes personal memories with never-before-seen film and photos. *check local listings

10–10:30PM
Donut Showdown
Cooking
So sad, all this donut-on-donut violence.

Daddy Issues

10–10:30PM
Jonah From Tonga
HBO
Jonah butts heads with his dad when he visits for Father's Day. You can never go wrong with a gift card!

SAT AUG 30

NOON–1PM
Power Rangers Super Megaforce
Nickelodeon
Jake is forced to go the extra mile when his fellow Rangers are sidelined by "an energy-sucking monster." Did they try, um, drinking Monster?

SERIES DEBUT
7–8PM
Raiders of the Lost Art
Ovation
The show will explore the puzzling and mysterious stories behind the world's missing artworks—not that you could ever afford them anyway.

9–9:30PM
Dog and Beth: On the Hunt
CMT
That's right, Dog the Bounty Hunter and his wife are still out there looking for people—like viewers, for instance.

SUNDAY AUGUST 31

Oliver Chris, Zoe Boyle, Natasha Little, and Jack Davenport

9–10:30PM*
Breathless
PBS
If *Mad Men* knocked up a generic hospital drama and made a goofy-looking baby, you'd get *Breathless*, a period piece not worth your time. *Smash*'s Jack Davenport is your unhappy-hero-with-secrets, an obstetrics doc who abuses his power to save women from the retro culture of pre-sexual-revolution London. Which is to say: illegal abortions and whatnot. The clumsy crosscutting between story lines, soapy score and romance, plus heavy-handed writing make for a clunky, sometimes silly affair. For more artfully told historical hospital drama, check into *The Knick*, stat. **C-** —*Jeff Jensen* *check local listings

AMERICA'S NEXT TOP MODEL: MASSIMO CAMPANA/POTTLE PRODUCTIONS; *CHELSEA LATELY:* MARK DAVIS/GETTY IMAGES; *FRANKLIN & BASH:* JENNIFER ROSE CLASEN/TNT; *MARRIED:* PRASHANT GUPTA/FX; *JONAH FROM TONGA:* BEN TIMONY/HBO; *POWER RANGERS SUPER MEGAFORCE:* NICKELODEON; *BREATHLESS:* ITV STUDIOS/MASTERPIECE

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EMINEM & RIHANNA

The Monster Tour

What happens when two of music's most unpredictable superstars share the stage? On the scene at a Monster opening night in California. By Darren Franich

EMINEM and Rihanna: Why? He's the reedy-voiced rapper from Detroit who defined MTV when the channel's current demo was in diapers. She's the smoky-toned singer from Barbados who defines the modern musical landscape of free-form hip-hop that sounds like dance pop, or whatever the hell "Diamonds" is. He's a confessional storyteller. She's a tantalizing enigma. Sure, they've partnered on a few songs—most famously the 2010 smash "Love the Way You Lie," a track that helped crystallize Eminem's older-wiser-louder circa-2010s persona. But on the opening night of the duo's joint-headlining Monster tour at Pasadena's Rose Bowl Stadium, there was still that central question: Why these two together, right now? The ultimate answer, frustrating and thrilling: Why not?

The stars opened with their 2012 duet "Numb" and shared the stage for collaborations both expected ("Love the Way You Lie") and less so (B.o.B's "Airplanes"). There's a thrilling dissonance to seeing the pair of them in the same space: her, all wry grins and seductive body rolls in comfy-looking harem pants; him, all perpetual grimaces and live-wire apoplexy in a punkish hoodie/baseball-cap combo.

It's too bad they're not together for long. After a high-energy opening, Eminem ceded the stage to a fast-paced nothing-but-hits Rihanna concert, with the singer racing through 17 songs in a little over an hour. She is a commanding presence on stage—there's a catatonic charisma to the way she occasionally puts little or even negative effort into singing into the microphone. But somewhere between "What's My Name?" and "Umbrella," it started to feel as if the audience were singing half the songs for her—it was like watching a ridiculously confident karaoke singer lead the world's largest Rihanna sing-along.

As an entertainer, Eminem is both more propulsive and more needy, and the show took on a looser vibe when he took over after the "Love the Way You Lie" handoff. Flanked by hype man Mr. Porter, he thanked the crowd

WHY THESE TWO TOGETHER, RIGHT NOW? THE ULTIMATE ANSWER, FRUSTRATING AND THRILLING: WHY NOT?

JEREMY DEPUTAT

Rihanna and Eminem in Pasadena on Aug. 7

for "making me feel at home" before launching into a set that included recent songs (meh), deep cuts (cool!), and finally, a medley of golden-era Slim Shady classics (incredible).

Rihanna gamely played the role of Dido on "Stan," a thrillingly bleak Hall of Fame Em track that got megaphoned into a genuine banger for the arena crowd. Then she kicked off the show's final act with a slow acoustic rendition of "We Found Love" before quickly segueing into an EDM-on-steroids version.

At one point, it all began to get a bit rambly; the night's grand-finale encore, the tour-titling 2013 hit "The Monster," came off as very energetic and very just-okay. Rihanna stood center stage, not so much dancing as gyrating gradually while Eminem raced around her, sweat pouring off his brow. It's hard to say what brings these two radically different stars together, but it's fascinating to watch. Forget oil and water—this is gravity and antigravity. **B+**

Checking In With Charli XCX

The British songstress, 22, has two hits in the Hot 100—"Boom Clap" and the Iggy Azalea collab "Fancy"—and five nominations at the upcoming MTV VMAs. She talks *Clueless*, the creative process, and playing it (un)cool. —KYLE ANDERSON

How would you describe your summer so far?
Really, really weird. But good! The more exciting stuff happens, the more I distance myself from the whole idea of fame, because otherwise I'd turn into a crazy person. After I worked on [Icona Pop's 2012 smash] "I Love It," I got kind of caught up in the whole idea of writing a hit—it made me hate pop music for a while and unable to write any good songs. I'm just not caring what people think right now.

You're on the radio all the time. Is that still a big deal to you?
I always scream and freak out. I suck at playing it cool. [*Laughs*]

What was your first impression of Iggy Azalea?
She's one of the funniest people I've ever met. She's so dry, and she's 100 percent doing her. I really admire that about people, when they just don't give a f---.

What about the "Fancy" video stands out the most to you?
Iggy said she wanted to do [a takeoff on] *Clueless*, and I was like, "Of course! That's amazing." It's one of my favorite movies of all time. Every little girl wants to be Cher Horowitz at some point in her life.

What was the creative process for "Boom Clap"?
I was in Stockholm with Patrik Berger, a longtime collaborator of mine. We had been listening to loads of French yé-yé pop and the Flying Lizards and Bow Wow Wow, and we were saying how all those songs have dumb, hooky, shouty choruses. They're all sort of childlike. So we wanted to make a song like that.

Did it feel like a hit right away?
If I knew, I'd become like a factory and wouldn't enjoy what I do anymore. Everyone in the studio will be like, "This is a hit!" But no one f---ing knows.

What do the VMAs [airing Aug. 24 on MTV] mean to you?
To be honest, I didn't have MTV growing up. I feel like that was something I missed, so I had to rewatch the epic python moment with Britney Spears and all that.... I know it's a big deal, and I think "Fancy" deserves to win some awards.

You're nominated for an Artist to Watch VMA alongside 5 Seconds of Summer, Sam Smith, Schoolboy Q, and Fifth Harmony. Who would you want to win if you don't?
Sam Smith, definitely. We're actually from the same town. He went to school literally up the road from my school. He's such a talented singer and musician, and one of the nicest and realest people in this industry.

What can you tell us about your upcoming album?
I've been working with Rostam [Batmanglij] from Vampire Weekend, Rivers Cuomo from Weezer, Stargate, Benny Blanco.... But it all started off with me and Patrik in Sweden. We kept getting asked to replicate "I Love It," and we felt stuck. People just wanted a formula that worked. So I went to Stockholm, turned my phone off, and made some angry music. That kind of set me free. The record is very feminine, it's raw—I see it as being like the color red when I listen to it.

> **"OF COURSE I GET REALLY EXCITED IF I HEAR MY OWN SONG ON THE RADIO! I HATE TRYING TO PLAY IT COOL—THAT'S THE WORST."**

KAITLIN CHRISTY

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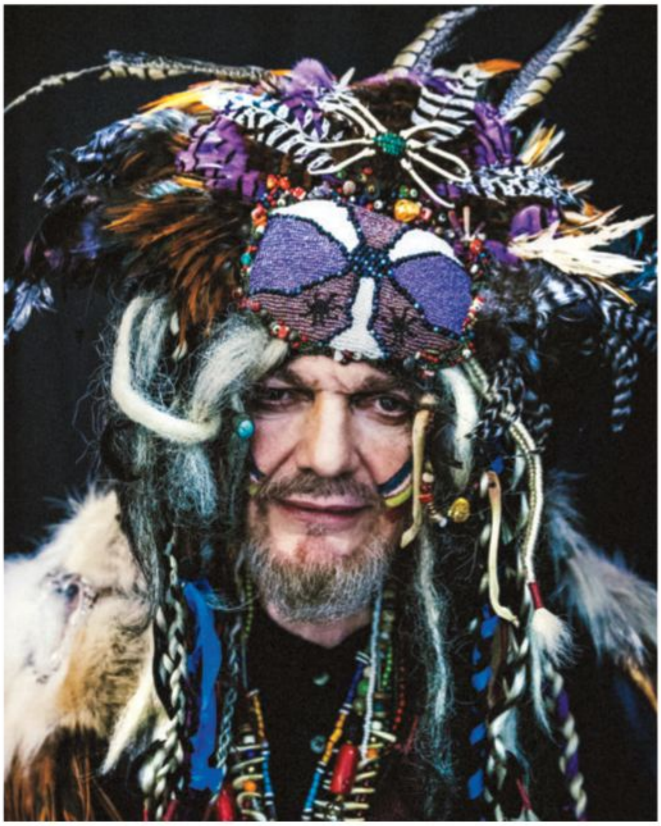
BINGE!

Dr. John

DIG INTO THE WILD LIFE AND DEEP CATALOG OF THE NEW ORLEANS ICON, WHO JUST RELEASED HIS 30TH STUDIO ALBUM, THE LOUIS ARMSTRONG TRIBUTE *SKE-DAT-DE-DAT: THE SPIRIT OF SATCH*.

By Kyle Anderson and Leah Greenblatt

THE DOCTOR IS OUT-THERE



THE MAN BORN Malcolm John "Mac" Rebennack Jr. in 1940 in New Orleans began his show-business career as the baby on the Ivory soap packaging. But it was a different art form that spoke to him; by his teen years, he had become fully immersed in the local music scene. After spending the early '60s as a session player (with a sideline stint in federal prison on drug-related charges), he rechristened himself Dr. John the Night Tripper and melded his roots influences with psychedelic rock. Though he never seemed to pursue mainstream success, it came to him in the most unusual ways, whether via collaborations with industry superstars—fans include everyone from the Rolling Stones to the Black Keys—or memorable placements in movies and on TV (yes, *Blossom*). Over the years, the good Doctor has performed at both a Super Bowl and a presidential inauguration and has been inducted into the Rock and Roll Hall of Fame. But his most lasting legacy may be as a Rosetta stone for the homebred music of New Orleans, the city that holds his heart and soul.

TOP 10 ALBUMS

***Gris-Gris* (1968)**
A humid, humming debut that slathers his jazz and blues sensibilities with psychedelic ooze.

***Babylon* (1969)**
More downbeat than its predecessor, *Babylon* adds social commentary to swampy hedonism.

***Dr. John's Gumbo* (1972)**
Leaving behind nearly all acid-rock flourishes, *Gumbo* is tightly wound funk and soul.

***In the Right Place* (1973)**
Backed by the Meters, Dr. John scored his first big hit with "Right Place Wrong Time."

***City Lights* (1978)**
The early stuff is mostly covers, but *Lights* established Dr. John as a skilled songwriter.

***In a Sentimental Mood* (1989)**
The '80s were rough; this dive into the American songbook began his comeback.

***Goin' Back to New Orleans* (1992)**
A literal, spiritual, and definitive return to the funk and blues bayou.

***Anutha Zone* (1998)**
A spacey team-up with admirers from Primal Scream, Spiritualized, and Portishead.

***N'Awlinz: Dis Dat or D'Udda* (2004)**
Another batch of all-stars, including Randy Newman and Mavis Staples.

***Locked Down* (2012)**
Producer Dan Auerbach helped Dr. John find his way back to early hoodoo heaters.

BY THE

16

Age at which he began working as a session musician at Mississippi's Ace Records

Grammys Won

- BEST JAZZ VOCAL PERFORMANCE **"Makin' Whoopee" (1989)**
- BEST TRADITIONAL BLUES ALBUM ***Goin' Back to New Orleans* (1992)**
- BEST ROCK INSTRUMENTAL PERFORMANCE **"SRV Shuffle" (1996)**
- BEST POP COLLABORATION WITH VOCALS **"Is You Is, Or Is You Ain't (My Baby)" (2000)**
- BEST CONTEMPORARY BLUES ALBUM ***City That Care Forgot* (2008)**
- BEST BLUES ALBUM ***Locked Down* (2012)**

BEST ONSCREEN

***DR. JOHN'S NEW ORLEANS SWAMP* (1974)**
Oh, just a completely bonkers hour-long televised concert you can find on YouTube, featuring Professor Longhair, the Meters, and about 18 gallons of sweat, confetti, and feathers.

Dr. John met Louis Armstrong twice—once in person in 1967, and once in a dream he had about making his new album

NUMBERS

1

FINGER

Shot off in 1960 when Dr. John tried to break up a fight. It was later sewn back on but forced his switch from guitar to piano.

17

NUMBER OF DAYS IT TOOK TO RECORD 2012'S GRAMMY-WINNING

LOCKED DOWN

80,000

Estimated number of attendees at the 12th annual Bonnaroo festival in Manchester, Tenn., in 2014. The festival took its name from Dr. John's 1974 album, Desitively Bonnaroo.

TWO YEARS

Time spent in federal prison in Texas for heroin possession (1963–65). He's been sober since 1989.

1975

Year the Dr. John-inspired Muppet, Dr. Teeth, first appeared on *The Muppet Show*

FAMOUS COLLABORATORS

Sonny & Cher
His debut, *Gris-Gris*, might never have existed without the generosity of the famed duo, who allowed the young sideman to borrow their unused hours in an L.A. studio for his own recordings.

Frank Zappa
Dr. John's early encounter with the weird-rock maestro and his Mothers of Invention wasn't exactly a meeting of the minds—he walked out of a session for 1966's *Freak Out!* and never came back.

Eric Clapton and Mick Jagger
What's a quick guitar lick and background-vocal cameo among friends? Both stars get credit on 1971's *The Sun Moon & Herbs*, though it was hardly the only time they jammed together.

Allen Toussaint
Toussaint, along with Professor Longhair, played a vital role in Dr. John's artistic evolution—and helped him find his signature sound with 1973's *In the Right Place.*

Van Morrison
The pair are perhaps better remembered for their scene in *The Last Waltz* than for their work together on Morrison's minor-key 1977 release, *A Period of Transition.*

Dan Auerbach
The Black Keys frontman brought his own production flavor to 2012's *Locked Down*; the much-acclaimed result garnered them both Grammys.

MOMENTS FROM SCORCHING PERFORMANCES TO '90S SITCOM DANCE-ATHONS

NATIONAL LAMPOON'S EUROPEAN VACATION (1985)
Every '80s movie got the makeover-montage music it deserved—the synth-riddled "New Looks" is as awesomely dated as the Griswolds' couture.

Starring
Mayim Bialik

BLOSSOM (1990–95)
Legend has it that Mayim Bialik's adorkable dance moves were first set to Bobby Brown's "My Prerogative" before producers (wisely) swapped in Dr. John's "My Opinionation."

***VH1 DUETS* WITH ERIC CLAPTON** (1996)
The two old friends don't go big on stage patter; they just double down on hits including "Layla" and "Right Place Wrong Time" at New York's Roseland Ballroom. (It's on YouTube.)

PIANO BLUES (2003)
In the Clint Eastwood-helmed segment of *Martin Scorsese Presents the Blues*, Dr. John talks about his influences and performs while wearing some pretty amazing yellow velvet slippers. (Also on YouTube.)

TREME (2010–13)
You can't have a show about music and New Orleans without the man who's pretty much a living embodiment of both. He appeared as himself in five episodes over the series' four seasons.

DR. JOHN: DANNY CLINCH; AS A KID: CORBIS; ARMSTRONG: DAVID REDFERN/GETTY IMAGES; SONNY & CHER: PHOTOFEST; ZAPPA: GEMS/REDFERNS/GETTY IMAGES; CLAPTON: MICHAEL PUTLAND/GETTY IMAGES; JAGGER: EVERETT COLLECTION; DR. TEETH: JOHN E. BARRETT; TOUSSAINT: MICHAEL PUTLAND/GETTY IMAGES; MORRISON: MICHAEL OCHS ARCHIVES/GETTY IMAGES; AUERBACH: STEVE GRANITZ/WIREIMAGE.COM

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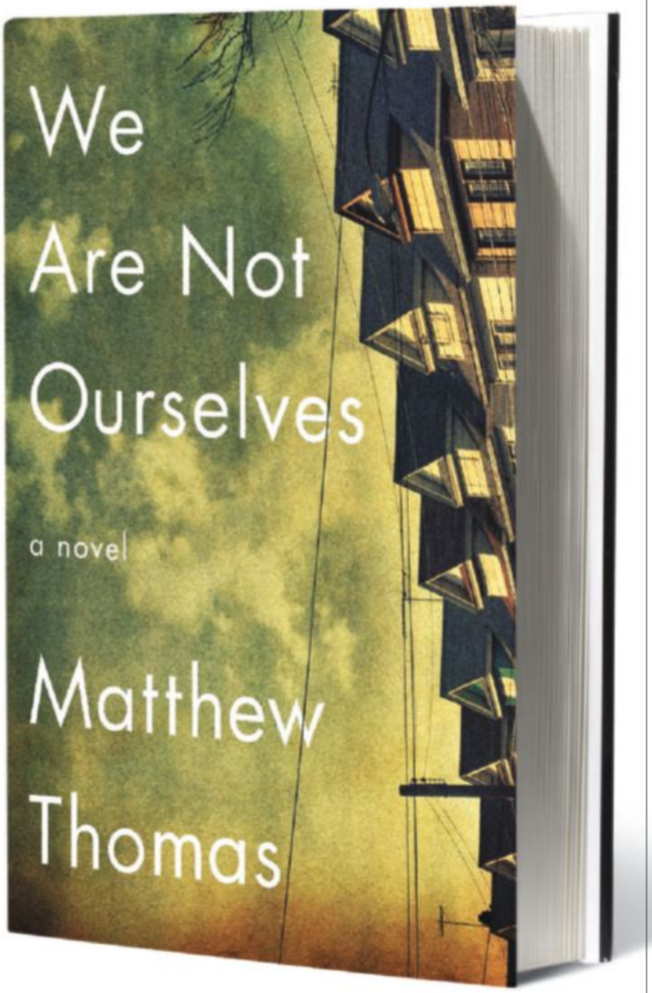


We Are Not Ourselves

Matthew Thomas

NOVEL

By Melissa Maerz

SOMETIMES THE BEST writing is the simplest. That's easy to forget at a time when buzzy debut novels rely on whiplash plot twists, structural acrobatics, or other gimmicks that say, "This isn't just a book—it's art." Somehow it's all the more satisfying that Matthew Thomas' absolutely devastating debut is a very traditional novel written with minimal flair.

Born in Queens in 1941, Thomas' main character, Eileen Tumulty, plays caretaker to her alcoholic mother and father from an early age. As the daughter of Irish immigrants, she works hard to create a better life for herself than the ones her working-class parents led. She does well in school, gets a job as a nurse, marries an ambitious young scientist, gives birth to a son, moves to a middle-class neighborhood she can't quite afford, and struggles to keep up appearances when her family starts to fall apart, financially and psychologically. As Thomas follows her through six decades, Eileen emerges as a richly observed character, a fascinating case study whose path shows how immigration, suburbanization, and upward mobility changed many American families after World War II. This isn't just Eileen's story. It's the story of the so-called Silent Generation.

It's also a gripping family saga, maybe the best I've read since *The Corrections*. The storytelling is straightforward, and the writing is lovely. Eileen's innermost thoughts about marriage and motherhood are so believable it's surprising that a man created her—though anyone who knows what it's like to be haunted by your parents' ambitions will relate to her. *We Are Not Ourselves* is a very moving book about the dangers of always wanting more. Thomas understands the problem with the American dream: Once you get close to achieving it, it can't be a dream anymore. **A**

MEMORABLE LINE

"The smell of the past, that irrepressible smoke, was spoiling the air between them, where, in the absence of others to filter it, an acrid cloud now hung."

25 First-Rate Family Sagas

Tolstoy had it right: "Every unhappy family is unhappy in its own way." Great big novels about unhappy families—like *We Are Not Ourselves*—can be addictive. It's irresistible to read about the waxing and waning of their fortunes, their great loves, their adventures. Here are our favorites. —TINA JORDAN AND STEPHAN LEE

KEY
E = E-book
C = CD
A = Audible

TITLE/YEAR	AUTHOR	PAGES	DESCRIPTION	PRIZE-WINNER?	MOVIE OR TV ADAPTATION?	AVAILABLE ON
War and Peace 1869	Leo Tolstoy	1,296	Don't let its size daunt you—Tolstoy's portrayal of aristocratic Russian families during the Napoleonic Wars has enthralled readers for 145 years.		🎞 📺	E C A
Gone With the Wind 1936	Margaret Mitchell	1,048	No novel has affected American culture more than this tale of the Civil War-era South, seen through the eyes of a mercurial Southern belle.	🎖	🎞	E C A
A Tree Grows in Brooklyn 1943	Betty Smith	512	In this much-loved classic, a young girl describes her poor but resilient family's tenement life in early-20th-century Brooklyn.		🎞 📺	E C A
The Godfather 1969	Mario Puzo	448	Puzo's Mafia dynasty received such glorious film treatment that almost no one ever goes back to the original book—but they should.		🎞	E C A
One Hundred Years of Solitude 1970	Gabriel García Márquez	422	In García Márquez's sublime masterpiece, the rocky fortunes of the Buendía clan parallel those of their small Colombian village.	🎖		C A
Roots 1976	Alex Haley	688	Haley, descended from slaves, researched his genealogy and fashioned it into a riveting multigenerational epic.	🎖	📺	E C A
The Thorn Birds 1977	Colleen McCullough	704	The sweeping story of an Australian sheep-ranching clan focuses on the relationship between Meggie Cleary and local priest Ralph de Bricassart.		📺	E C A
The Hotel New Hampshire 1981	John Irving	401	By turns heartbreaking and comical, Irving's novel follows the eccentric Berry family through the years after they open a local hotel.		🎞	E C
The Wheel of Fortune 1984	Susan Howatch	976	The lives of generations of Godwins play out on the lawns and in the drawing rooms of Oxmoon, their grand old Welsh estate.			E
The House of the Spirits 1985	Isabel Allende	384	In Allende's shimmering debut, Chilean history and politics form the brutal backdrop to a generation-spanning tale of love and magic.		🎞	
The Prince of Tides 1986	Pat Conroy	576	Conroy ranges from the salt marshes of South Carolina to the streets of Manhattan as he spins the heart-wrenching saga of the Wingo family.		🎞	E C A
Sarum 1987	Edward Rutherfurd	897	The history of England unfolds through the intertwined lives of several families living in and around the cathedral city of Salisbury.			E C A
The Joy Luck Club 1989	Amy Tan	280	This tearjerker about Chinese moms and their American-born daughters is a mainstay of Asian-American literature, but the themes are universal.		🎞	E C A
The Witching Hour 1990	Anne Rice	976	Rice's massive novel, suffused with the sinister gloom of New Orleans, traces the lineage of a powerful family of witches.			E A
A Thousand Acres 1991	Jane Smiley	371	In Smiley's powerful 20th-century take on *King Lear*, an aging Iowa farmer spars with his three grown daughters over their inheritance.	🎖	🎞	E A
A Suitable Boy 1993	Vikram Seth	1,349	Four Indian families intersect in Seth's overstuffed narrative as a mother searches for "a suitable boy" to marry her plucky daughter.			A
We Were the Mulvaneys 1996	Joyce Carol Oates	454	Michael and Corinne Mulvaney's picture-perfect life in upstate New York shatters after their daughter, Marianne, is raped.		📺	E C A
The God of Small Things 1997	Arundhati Roy	321	Roy's debut melds a tragic story about a set of fraternal twins with glorious prose.	🎖		E C A
The Poisonwood Bible 1998	Barbara Kingsolver	546	A missionary moves his wife and daughters to the suffocating jungles of the Belgian Congo—and then, seemingly, to hell.			E C A
White Teeth 2000	Zadie Smith	448	This dazzling debut about two multiethnic immigrant clans in a fast-changing London became an instant contemporary classic.		📺	E A
The Corrections 2001	Jonathan Franzen	567	Franzen's career-defining novel may be filled with complex subplots, but at its core, it's about an ordinary, anxiety-addled Midwestern family.	🎖		E C A
Middlesex 2002	Jeffrey Eugenides	529	Cal Stephanides, a hermaphrodite, investigates the unusual gene that made him who he is through the history of his Greek-American family.	🎖		E C A
The Master Butchers Singing Club 2003	Louise Erdrich	389	The premise sounds bleak—a German immigrant moves to the dusty plains of North Dakota—but Erdrich's story is rich and stunning.			E C A
And the Mountains Echoed 2013	Khaled Hosseini	404	In the third—and most ambitious—novel from the *Kite Runner* author, the separation of two siblings reverberates for decades.			E C A
The Son 2013	Philipp Meyer	561	The spectacular history of Texas unspools alongside the tale of an oil dynasty in this Pulitzer finalist.			E C A

PRIZES CITED: THE PULITZER, THE NATIONAL BOOK AWARD, THE NOBEL, THE MAN BOOKER

Raina Telgemeier

Raina Telgemeier
Sisters

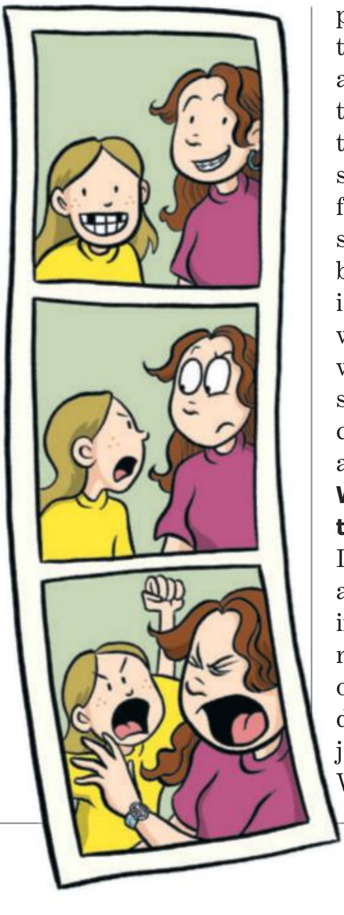
Raina Telgemeier
Smile
SCHOLASTIC

Making Comics Cool for Girls

Cartoonist and author Raina Telgemeier spun her childhood dental trauma into the graphic novel *Smile*, a staple on the *New York Times* best-seller list for more than two years. Now she's mined family-vacation memories for a sequel, *Sisters*. —STEPHAN LEE

***Smile* was such an unexpected and huge hit. Who are your biggest fans?**
I get the most letters from 9-year-old girls, but I also get a lot from their mothers. Many readers who respond to it are my age [37]. Since the books are set in the late '80s and early '90s, I have so much fun peppering them with references to that time. I also hear from people who are going through dental dramas themselves.

For *Sisters*, how did you choose another episode from your life to write about?
My family took a road trip when I was 13, from San Francisco to Colorado. All road trips have some drama to them, but this one involved my sister's pet snake being loose in the car somewhere. We assumed it had died, but that didn't turn out to be the case! It's the kind of story that goes down in family history. I told the story partly in flashback because I thought focusing on my relationship with [my sister] Amara would give meat to the story—being trapped in a car with your *nemesis* is always fun!



What did your sister think of the book?
I showed it to her before anyone else. I said, "Tell me if you think this is fair, tell me if you're offended." Her only response was "Wow, I didn't realize I was such a jerk when I was a kid." When I asked her what she thought of *me* at this time, she said, "I don't know, you were just some teenager." [*Laughs*] I did the best I could with my own memories—I didn't want it to be a story of one "good" and one "bad" sister.

Are adults still hesitant to see graphic novels as worthwhile for kids?
When I first dipped my toes into publishing, graphic novels were still looked at as "other." In 10 years, we've had a sea change. Parents and teachers are seeing their value as a reluctant-reader tool. "Author" is a new word I hear when people are describing me, and I think it's wonderful. I'm a graphic novelist, cartoonist, and *author*—it makes a difference.

You're not afraid to get into some real issues in your books. Has that gotten you in trouble?
Because my books are bright and cartoony, little kids pick them up. I guess 5-year-olds aren't ready for a discussion about puberty or spin the bottle. [*Laughs*] Some kids freak out because the dental depiction in *Smile* is a little graphic, but there are also a lot of boys who like it because it's a little gross.

Comic books have long been seen as a boy thing. Are women still being underserved?
There are more girls who love reading comics than ever, but there can always be more. Faith Erin Hicks is writing fantastic YA graphic novels, and so is Hope Larson. It's nice to know my readers have wonderful books to graduate to.

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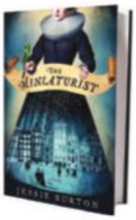
The Miniaturist

Jessie Burton

HISTORICAL FICTION

By Leah Greenblatt



Eighteen-year-old Nella Oortman arrives on her new husband's doorstep in 1686 with a small trunk, a birdcage for her pet parakeet, and almost no clear idea of who she's just married—except that he is twice her age and one of the richest men in Amsterdam. But she believes that becoming Mrs. Johannes Brandt is the best chance a girl like her, with brains and good breeding but no fortune, has to escape a dull life as a country farmer's wife.

Instead, she learns that the city is its own kind of gilded birdcage: a pious, rule-bound place that "guard[s] the comfort of its money with dull obedience." And Johannes, it turns out, is an interesting man who is not very interested in her. He hardly notices Nella, leaving her to the company of his imperious sister and servants; his only concession to his bored, lonely bride is the gift of a beautiful scale model of her new home. It's her quest to furnish it that leads her to a mysterious artisan whose tiny, exquisite objects start to reflect—and possibly predict—the goings-on of her odd, secretive household.

The Miniaturist is one of the year's most hyped novels, and it's easy to see why. Burton conjures every scent and crackle of Nella's world—even if her heroine sometimes feels like a very 21st-century avatar of 17th-century feminism, and the elements of magical realism never quite manifest. If anything, the book's magic is *in* its realism, not beyond it. **A–**

Jessie Burton

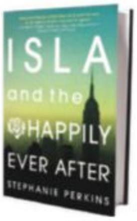
BURTON: WOLF MARLOH

QUICK TAKES

Isla and the Happily Ever After

Stephanie Perkins

YOUNG ADULT

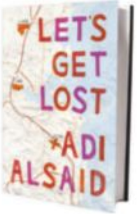


Perkins concludes her series of interconnected love stories where it all began: at the School of America in Paris, reintroducing readers to shy Isla and her artist crush Josh. But unlike *Anna and the French Kiss*, *Isla* lacks a certain je ne sais quoi. Isla and Josh just don't pop off the page as colorfully as Anna and Étienne, which becomes even more apparent when the couple make a brief (albeit memorable) cameo. **B** —*Amy Wilkinson*

Let's Get Lost

Adi Alsaid

YOUNG ADULT

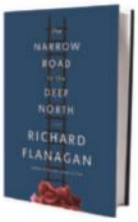


On a cross-country road trip to see the northern lights, Leila has chance encounters with four other teens—Hudson, Bree, Elliot, and Sonia—who are all going through hard times and benefit from her freewheeling spirit. In helping her newfound friends, though, it's Leila who learns to face the hand she's been dealt. Told from five different POVs—a tough trick that Alsaid pulls off well—*Lost* balances both the quirky fun and the harsh realities of adolescence. **B+** —*Breia Brissey*

The Narrow Road to the Deep North

Richard Flanagan

NOVEL



It's common to depict war as a simple conflict between good guys and bad guys, but the most compelling parts of Flanagan's novel—about Australian soldiers in a Japanese POW camp during WWII—are from the Japanese characters' perspectives. He shows them not only during wartime but also beforehand, when loved ones are left behind, and after, when both victory and loss are rendered hollow and meaningless in civilian life. **B+** —*Jacob Shamsian*

Sweetness #9

Stephan Eirik Clark

NOVEL

Warning: The American flag may contain Red 40 and Blue 1. In Clark's hit-and-miss satire, a chemist discovers that a popular sweetener may cause lethargy, obesity, ennui, and other afflictions. When his family starts exhibiting symptoms, he must decide whether their illnesses are related or just a by-product of American middle-class life. The commentary is as subtle as fake grape flavoring, but the subject matter won't leave a bad taste in your mouth. **B–** —*Keith Staskiewicz*

ENTERTAINMENT WEEKLY (ISSN 10490434) IS PUBLISHED WEEKLY EXCEPT FOR COMBINED ISSUES IN JANUARY, APRIL, MAY, JULY, AUGUST, SEPTEMBER, OCTOBER, DECEMBER BY ENTERTAINMENT WEEKLY INC., A WHOLLY OWNED SUBSIDIARY OF TIME INC. PRINCIPAL OFFICE: 135 W. 50TH ST., NEW YORK, NY 10020. MELISSA MATTIACE, PUBLISHER; JEFF BAIRSTOW, TREASURER. PERIODICALS POSTAGE PAID AT NEW YORK, NY, AND ADDITIONAL MAILING OFFICES. U.S. SUBSCRIPTIONS: $49.92 FOR ONE YEAR. CANADA POST PUBLICATIONS MAIL AGREEMENT NO. 40110178. RETURN UNDELIVERABLE CANADA ADDRESSES TO: POSTAL STN. A, P.O. BOX 4327, TORONTO, ON M5W 3H5. GST 888381621RT0001. POSTMASTER: SEND ADDRESS CHANGES TO ENTERTAINMENT WEEKLY, POST OFFICE BOX 30608, TAMPA, FL 33630-0608, CALL 1-800-274-6800, OR VISIT OUR WEBSITE AT WWW.EW.COM/SUBSCRIBERSERVICES.
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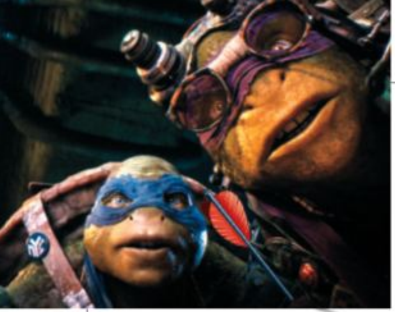


There's a reason sewers are way, way, *way* underground.

The Bullseye

Here's a look at the pop culture news that was right on target this week—and the events that missed the mark

Danity Kane split up after punches fly in the studio. But hey, they finally got a hit!

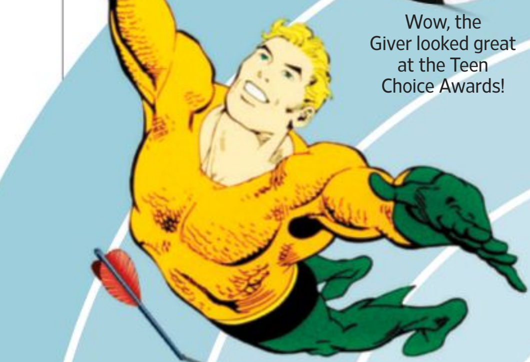
Wow, the Giver looked great at the Teen Choice Awards!

O captain, our captain.

Definitely the best show about time-traveling nurses

Roald Dahl
Charlie and the Chocolate Factory

Uhhh...we don't really want a Golden Ticket anymore.



Aquaman "has the potential to be badass," says Zack Snyder. When reached for comment, Aquaman quickly swam away and hid behind a clam.

Streisand
Partners

Babs on Instagram? Meh. Call us when she joins Tinder.

Straight? Check. White? Check. Penis? Check. Welcome to late-night!

More episodes!? They've made a horrible mis—oh, wait, that's actually good news.

Please like *Please Like Me*. You'll thank us later.

Maid in Manhattan 2: Maids of Future Past?

Chance of hilarious Broadway debut: 100 percent. Chance of him sticking around to sign *Playbills*: zero.

"We're so happy to be back," said the *Big Bang* cast before diving into a pile of gold coins and rare gemstones.

Watch what happens LIVE

Why yearn for the '90s when you can just have Mark-Paul Gosselaar in 2014?

We can only assume that Ryan Gosling has a Jane Fonda chair of equal or greater value.

DANITY KANE: MARK SULLIVAN/WIREIMAGE.COM; ROBIN WILLIAMS: © STEPHANE CARDINALE/PEOPLE AVEN; *OUTLANDER*: ED MILLER/SONY PICTURES TELEVISION; *CHARLIE AND THE CHOCOLATE FACTORY*: PENGUIN; JAMES CORDEN: MIKE PONT/FILMMAGIC.COM; FONDA: SPLASH NEWS; LARRY DAVID: JASON LAVERIS/FILMMAGIC.COM; TYLER POSEY AND JENNIFER LOPEZ: KEVIN MAZUR/FOX/WIREIMAGE.COM; *WATCH WHAT HAPPENS: LIVE*: CHARLES SYKES/BRAVO; *THE BIG BANG THEORY*: CBS; *PLEASE LIKE ME*: BEN TIMONY/PIVOT; AQUAMAN: © DC COMICS/EVERETT COLLECTION; DONALD SUTHERLAND: KEVIN WINTER/GETTY IMAGES; *TEENAGE MUTANT NINJA TURTLES*: INDUSTRIAL LIGHT & MAGIC

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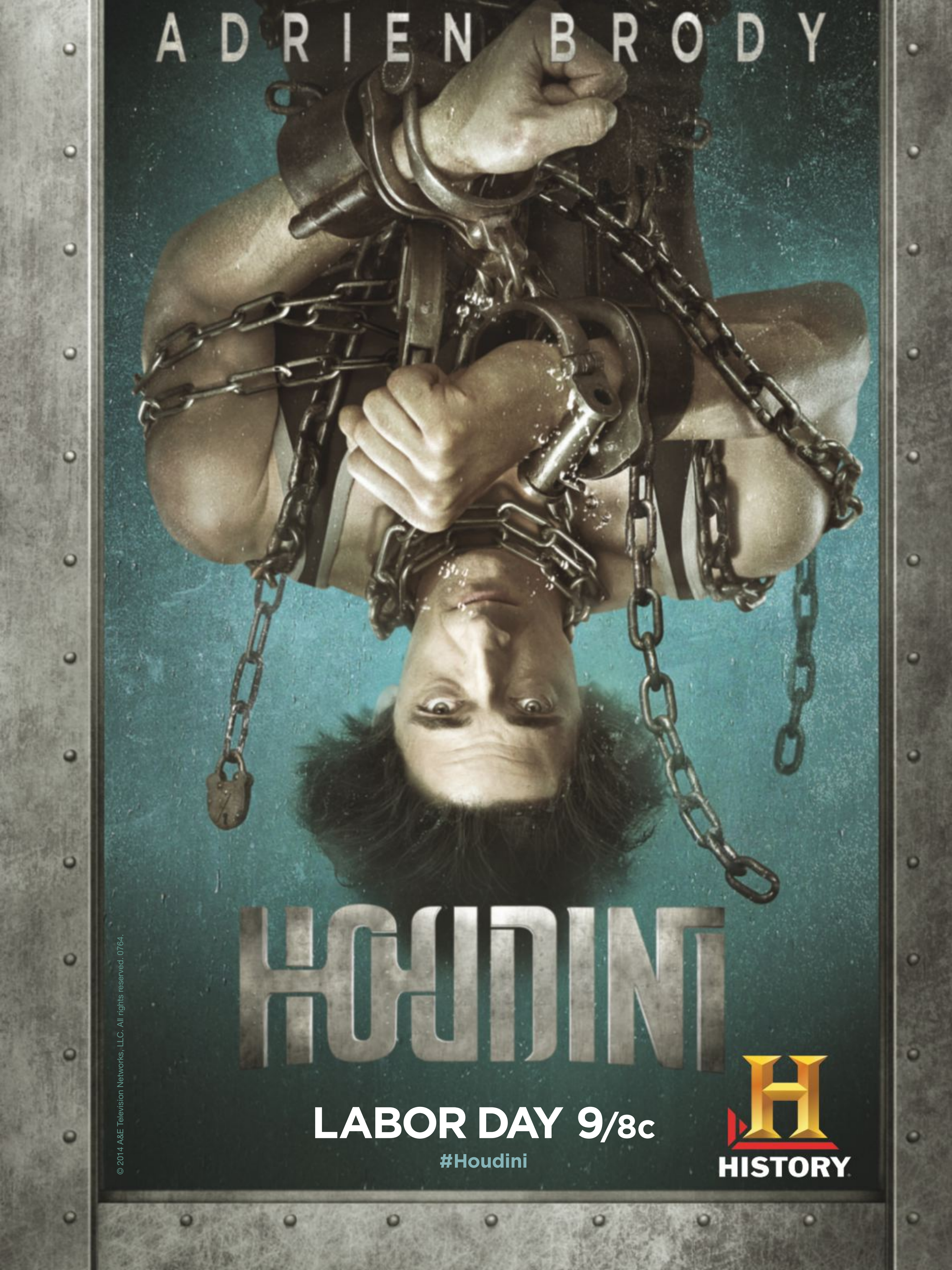
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